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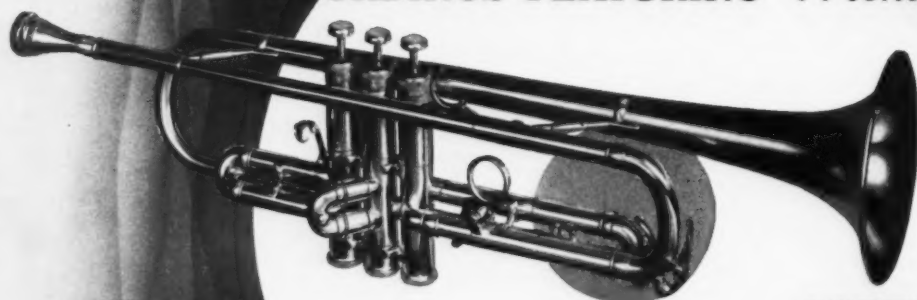


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May, 193

**OFFICIAL MAGAZINE FOR  
American School Band  
Directors Association**

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# The School Musician

Founded in 1929

4 EAST CLINTON STREET • JOLIET, ILLINOIS

A magazine dedicated to the advancement of school music—edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

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May, 1955

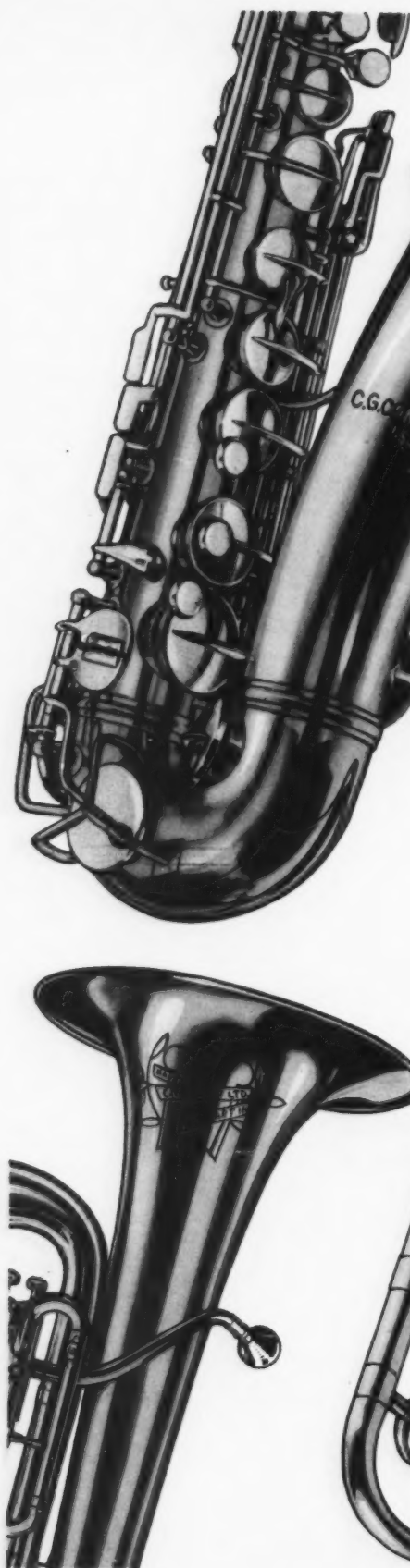
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## "They Are Making America Musical"



### Clarence J. Shoemaker of Downers Grove, Illinois

Program Chairman, American School Band Directors Association

"As a boy, music was my first love and hobby. When I grew up, I turned this into my lifetime profession. I have never regretted my decision for one moment. There is no greater mission than that of advancing our youth through the great media of music," says Mr. Clarence J. Shoemaker, Director of Instrumental Music, Downers Grove Community High School, Downers Grove, Illinois.

Mr. Shoemaker has had an exceptionally fine background of educational and professional experience which has made him well qualified for his important national position, Chairman of the Program Committee for the American School Band Directors Association. He received his B.A. from Drake University, Columbus School of Music, Chicago, Illinois. His Masters Degree in Music Education was taken at the University of Michigan. He is considered one of the leading authorities on the growth of the school band movement, having been one of the active members of the National School Band Association.

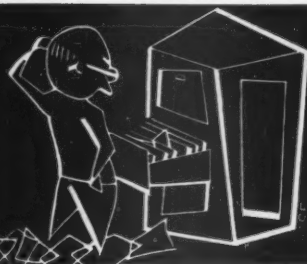
His first teaching position was that of band and orchestra director at Perry, Iowa from 1927 to 1929. In 1929 he was elected the head of the music department at Downers Grove, Illinois, the position he has held for 26 years. Both his high school and grade school bands have won First Division Superior Ratings for many of the 25 years. He is sought by many State Associations to act as adjudicator for contests and festivals. A Testimonial Banquet was held in the Spring of 1954 to honor his 25th Anniversary with the Downers Grove School System.

Though a very busy and aggressive schedule permits him little leisure time, he loves to relax with his favorite hobbies, that of flying and photography. He is proud too of his son John, and daughter Mary who are majoring in Music Education at his Alma Mater, Drake University.

THE SCHOOL MUSICIAN magazine takes great pride in presenting Mr. Clarence J. Shoemaker whose careful thinking and aggressive action identifies him as a man who is truly helping in "Making America Musical."



# SMART IDEAS



## Conn Introduces New "Director" Brass Line

The culmination of a year-long plan of C. G. Conn Ltd. to make a complete line of traditionally "Conn quality" band instruments for the school musician, at a school price, has been reached in the introduction of an entirely new line—the "Director" line—of Conn Band Instruments, new and exciting in styling and construction, and particularly attractive because of its new low price structure. Conn, a company which was a pioneer in the early movement to bring instrumental music into America's schools, has attained a new "first" with this new line in its 80 years of building fine band instruments. The Director models, for the first time, place in the hands of the school musician and music educator a "first line" name in band instruments at school prices.

This new Director line is a goal toward which Conn has devoted its entire research facilities and efforts for many years to accomplish, and the product of this research is now being introduced. Availability of the Director instruments will now enable school bandmasters to start beginners on "first line" instruments, and to build better bands as a result.

Conn's Director models have many of the same features of construction

and performance which have made Conn band instruments so widely accepted throughout the company's 80 year history. Typical of the many formerly "top line" features that are found on the Directors are these examples: A Director cornet with brass bell at \$129.50, or with a genuine Conn seamless Coprion bell, complete in case and including federal tax, for only \$139.50; a genuine Conn sousaphone for under \$500.00—\$499.50 excluding case. And every Director in-

(Turn to page 47)



## Boosey & Hawkes Develops Visual-Aid On New Valves

The Boosey & Hawkes Ltd., have developed a unique and highly practical audio-visual aid to explain the inner workings of their now famous Compensating Valve instruments. By manipulation of cleverly placed cardboard tabs, directors and teachers may see at a glance how the system functions.

The aid consists of four heavy, highly glazed, cardboard pages. The size of the aid, folded in book form is only 6½ by 7½ inches in size. Directors and students may see this excellent new visual-aid at their local music dealer. For further information, write direct to Boosey and Hawks Ltd., 460 West 34th St., New York 1, N. Y. A mention of THE SCHOOL MUSICIAN would be greatly appreciated.



## Leblanc Now Has Repair Tools Catalog

Many band directors must do their emergency or minor repair "on the spot." It is often inconvenient to go to the repairmen who may be many miles away. And then there are "those times"—you know, just before a concert or important performance when something happens to the soloist's instrument. A band director that can do minor repairs has added to his versatility and value to his school system.

Visitors to the G. Leblanc Corporation invariably comment on the skill and efficiency of the Leblanc Repair Department. Since much of the efficiency is due to the quality and variety of tools at the disposal of each craftsman, many requests came from band directors throughout the country for these same Leblanc-made tools. The demand has grown to such proportions that Leblanc has expanded its tool making facilities, and now for the first time you can purchase these premium quality factory approved Leblanc tools. The Leblanc factory approved tools are not to be confused with ordinary commercial grades. Each is a precision instrument. The Leblanc factory approved repair tools are constructed of the very finest materials, meticulously



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finished and are guaranteed free of imperfections. Cutting tools are of the costliest high speed steel and will maintain their hardness after repeated sharpening.

Leblanc has compiled a handy pocket size of our "Factory Approved Repair Tools". There are detailed line drawings of all tools listed, along with the description, the use for which the tool is intended and the catalog number and price. This 64-page catalog is a necessity for band directors and may be obtained free of charge through your Leblanc dealer or directly from the G. Leblanc Corporation, Kenosha, Wisconsin. A mention of THE SCHOOL MUSICIAN would be appreciated.

#### W.F.L. Drum Co. Buys "Ludwig" Drum Division From C. G. Conn Co.

Wm. F. Ludwig, President of W.F.L. Drum Co. of Chicago, Ill. announces the purchase of the entire "Ludwig & Ludwig" line from the C. G. Conn Co., including the names: "Ludwig"; "Ludwig & Ludwig"; and "Wm. F. Ludwig"; the complete Lud-



Wm. F. Ludwig, Jr. on left and Leland Greenleaf, C. G. Conn vice president upon completion of deal selling "Ludwig" drum division to W.F.L. Drum Company.

wig Tympani Department, and all original Ludwig tools, dies, jigs, fixtures, machinery, patents, copyrights, publications and work-in-process. This equipment has now been moved from Elkhart to Chicago where it is being installed into W.F.L.'s increased production facilities with a minimum of delay and interruptions.

Mr. Ludwig states that W.F.L. Drum Co. will now service and repair all Ludwig instruments except the mallet-played line which was sold to another firm. The W.F.L. Company welcomes new music dealers with confidence and the assurance that they will be supplied with percussion equipment speedily.

"I wish to thank all of my good, loyal friends in the industry who have made this dream of recovering my name come true," beamed Mr. Ludwig as a final statement.



## World's Top Saxophonists Meet For First Time

Two of the world's top saxophonists recently met for the first time when Marcel Mule, France's leading saxophone virtuoso, paid his first visit to New York. He was greeted by Alfred Gallodoro, solo saxophonist with the ABC Staff Orchestra, and well-known recording and concert soloist on saxophone, clarinet, and bass clarinet. With him to meet Mule was an old friend from Paris, Maurice Selmer, president of Henri Selmer et Cie., whose instruments both Mule and Gallodoro play. Marcel Mule arrived in New York from France along with Georges Gourdet, Marcel Josse, and Andre Bauchy, the other three members of the famed Saxophone Quartet of Paris. This quartet, for some two decades Europe's pre-eminent exponents of the saxophone as a classical instrument, recently made its first tour in the western hemisphere. Their tour continued through April, which included some 50 appearances throughout Canada. In addition to leading the quartet, M. Mule is professor of saxophone at the Paris Conservatory, and technical consultant to Henri Selmer et Cie.

Gallodoro, whose work at ABC usually confines him to New York, is currently making concert appearances in several parts of the country. His engagements this spring have most often been combined with woodwind clinics for high school and college musicians. He will be the featured soloist at the famous Enid, Oklahoma Festival May 11 to 14.



L to R: Alfred Gallodoro, solo saxophonist of the ABC network orchestra, Maurice Selmer, president of Henri Selmer et Cie. and Marcel Mule, leader of the Saxophone Quartet of Paris, and professor at the Paris Conservatory. Maurice Selmer introduced these two outstanding players of Selmer saxophones in New York recently, where Mule disembarked at the beginning of his first American concert tour.

**SEND US YOUR NEWS**

## Do you know this secret

# of superior Cymbal Tone?

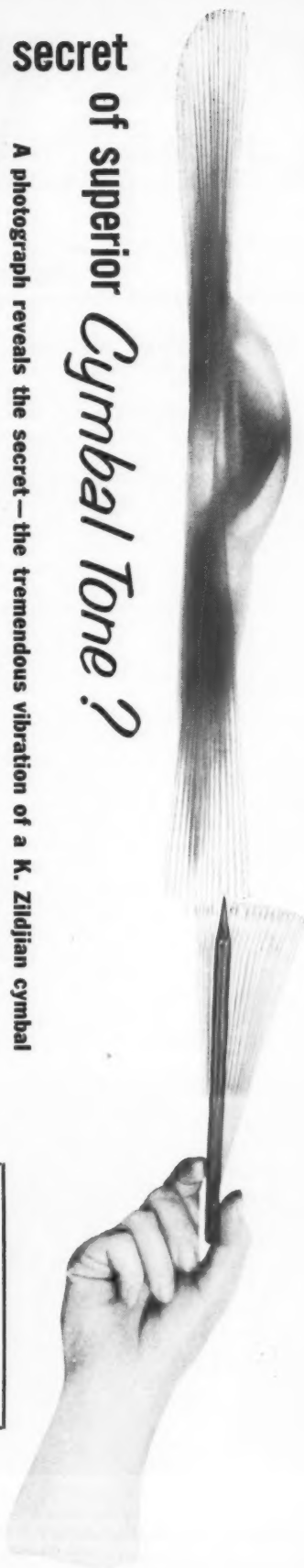
**A photograph reveals the secret—the tremendous vibration of a K. Zildjian cymbal**

Every stroke of the beater—every clash of one K. Zildjian cymbal against another—puts countless vibrations in motion. Starting at the center and flowing out to the edge, increasing continually in speed and scope, each vibration develops a sound wave, the sum of these waves building up to the mighty crescendo so characteristic of K. Zildjian cymbals.

Only K. Zildjian can build this unusual capacity

for vibration into a cymbal. That is why no other cymbals equal K. Zildjians for far-carrying resonance and crashing brilliance of tone. K. Zildjian Constantinople cymbals are made according to the famous Zildjian formula and process, a family secret for the past 300 years. The famous K. Zildjian factory in Turkey has NO branches, NO counterpart. Ask to see the initial K which appears right on the cymbal.

**THIS IS A STROBOSCOPIC PHOTO** of a 16" K. Zildjian cymbal, showing what happens when the suspended cymbal is struck and a pencil tip is held lightly on the edge. Notice the rapid blur of vibrations at the edge of the cymbal and the violent continuous bounce of the pencil.



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## The Band Stand ...



By Arthur L. Williams, A.B.A.  
A Section Devoted Exclusively to the  
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

### McMurry College Band Goes to Europe

When you read this it will all be over but the memory will linger on forever for the members of the McMurry College Indian Band from Abilene, Texas. It was on Friday, March 11th at 2:00 P.M. that the Band left the Abilene airport for a 17-day good will tour of the principal capitals of Europe under the sponsorship of Abilene Rotarians and friends. Concerts were played in London, Paris, Brussels, Amsterdam, Frankfurt, Zurich, and Rome where the concerts and entertainment were arranged by the local Rotarians and government officials. Director of this colorful band is Raymond T. Bynum. Travel was by Pioneer Airlines to Dallas, Texas, by American Airlines to New York where television and radio shows were featured, and by Trans-World Airlines to London. Travel on the continent was by train, the return trip by air starting in Rome via London, Shannon (Ireland), Iceland and New York. For the tour new uniforms with a smart Navy appearance in deep maroon and white were worn. The trip plans took months of preparation regarding passports, vaccinations, baggage and instrument

weights, and the learning of some Italian and French. We wish to congratulate McMurry College and Rotary International for making this good will tour possible. It's wonderful to be able to use our universal language of music to help bring about better understanding between the people of the free world no matter what the race, creed or color. Can't we sponsor a band from one of the European universities for an American tour?

### Recordings of Collegiate Bands are on the Increase

Although it is impossible to get this information to you in time to make it so you can order, we feel that knowledge of this new service may help future concerts and festivals to be recorded in order that the thrills of performance may be treasured in the years ahead.

Most recently the recordings of the 1955 Ohio Intercollegiate Band with Commander Charles Brendler of the U. S. Navy Band as Guest Conductor were made available by: On the Spot Recording Co., 2545 North Sawyer Avenue, Chicago 47, Illinois. The company lists the exact time of each recorded composition and allows individual cuttings of any selected com-

bination of numbers desired, the timing per side being specified as to its limits. Pressings may be ordered only in quantity lots, each pressing being identical. This cost is less than the individual cuttings. As an example of cost the entire Ohio Intercollegiate Band program of 28 minutes and 35 seconds actual playing time costs \$3.35 on one 10-inch 33 1/3 LP vinylite disc. Any college sending an order for 5 or more copies receives one copy free of charge for the college files. The same recording company made recordings of the University of Michigan Concert Band in the program played in Elkhart, Indiana last February 19th for the American Bandmasters Association.

We note that it is planned as this is being written to record the New England Intercollegiate Band when it plays in Lowell, Massachusetts on April 3rd. This recording will cost \$4.50 for 45 to 50 minutes of music and is being made by the Handel Recording Service, delivery to be made in two to three weeks following the concert.

### Make It A Must! Send That Concert Band Picture and Program Today!

Yes, it's the same old story, but we  
(Turn to page 38)



PICTURE OF THE MONTH: Evansville College Symphonic Band, Evansville, Indiana. Wesley Shepard, Director. We have noted the wide variety of music programmed by Wes Shepard for his concerts. Frequently the Evansville College Choir joins with the band in presenting two part concerts—a most natural arrangement in this case since the choir is directed by Margaret Taylor Shepard. We congratulate Evansville College and the Shepards for what they are doing to bring the best in music to Evansville.

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*Fortitude was the keyword in our small town when we raised-*

## \$5000.00 In Five Months

By Sidney J. Katz, A.S.B.D.A.

Lives there a band leader in all our land who has not at one time or another heard the plaintive cry from one or more of his band students or band patrons of "Why don't we get new band uniforms, the old ones are shabby and torn." Yes, that same band director knows only too well that the uniforms have been brighter and newer, and that they have seen better days. But what to do? The big 64 dollar question, and more often it is nearer sixty four hundred dollars, is how to raise so large a sum in a town that is all too often hit by a variety of worthy causes. But do not be faint of heart. Take your courage in your hands and see what was done in the space of five short months by a determined Band Boosters Club, Band, Band Leader, and with the enthusiastic support of the community.

Here is what we did in Weston, West Virginia, a small city of 9,000—principal industry—"hand blown glass," in the County of Lewis—agriculture, prize cattle, coal, and natural gas.

It was the end of the school year, and the last meeting of the Band Boosters Club came the first Tuesday in June. It was then that the topic of new uniforms got a real going over, and a special meeting the following week was announced, for the purpose of calling out a larger turnout of the membership to settle the issue of new uniforms or the replacement of the necessary old ones. An almost full turnout, a thorough discussion of the pro's and con's, and an enthusiastic unanimous vote for new uniforms all the way down the line for our 90 piece band was the outcome. We were on our way "go for broke" with \$150.00 in the Band Boosters Club treasury, and an estimated \$5000.00 goal.

Committees were appointed for the planning of the campaign as a whole. One committee was to place the announcement of bids in the papers, receive the bids and decide on the best one. A publicity committee was selected to contact and inform the newspapers and radio of our Drive, and to keep them informed of each project and its progress.

In the first month the Service Clubs: Jaycee's Chamber of Commerce, Lions, Rotary, American Legion, V.F.W. and Auxiliary, the local merchants, and glass factories were contacted. Also on the direct contribution list were the fraternal organizations, such as the Moose, Masons, Eagles, I.O.O.F., Eastern Star, Rebekahs, and the Women's Federated Club. The Unions at one or two of the glass factories, and the Local at the Weston State Hospital made donations to the Uniform Drive. People in the Weston Band Boosters Club who were members of these various organizations were asked to make the requests and explanation of our drive in their clubs, and the response was amazing, as well over the first thousand dollars came in before the first month was over. By this time the Uniform Committee had accepted one of the company's bids, & selected the style and material of the new uniforms. A note and contract was signed by five business men from the Band Boosters Club. We were really in it all the way now.

Before us loomed the more difficult task of raising the rest of the funds through our own efforts, for we were determined not to use the "Tag Day" or "door to door" canvass which we believed would hit too many of the same people again, who had already made a contribution through their clubs and organizations.

The Band Club and Bandleader were agreed that we would not make this Uniform Drive an "Operation—Beg," but "Operation—Do."

In the second month the ladies of the Club put on a "Rummage Sale" and "Bake Sale" to add \$300.00 to the fund. One morning after band practice the band marched to the front of the home of one of its ardent fans, a dear old lady, and following the playing of "Let Me Call You Sweetheart," the band leader was handed a crisp new one hundred dollar bill for the Uniform Drive. A teen-age dance was sponsored by the V.F.W. Auxiliary, and brought in a few more dollars. July was gone, and the total amount in the Fund was just over \$2000.

The month of August brought us closer to our goal with the band playing for the West Virginia Miner's Safety Day Meet at the State 4H Camp at Jackson's Mill, located four miles from Weston. The band played in the morning and at one o'clock before the First Aid Teams began their competition. The band students also helped in cleaning up the grounds after the crowds left in the afternoon. It does not take too long for a group of active boys and girls to wield the "Pick-up sticks," and form a long line and "pick up everything that don't grow" as they say in the Army. For these musical and ground keeper chores the band received \$100. The band parents also got into the "Act" by running the concession stand on a 50-50 split of the net. The "Boosters" share was \$86., and so pleased was the Miner's committee with the well organized setting up of the concession stands and servicing of the crowds, that they returned their share of the proceeds to the Club. On such items as sandwiches, the understanding was that the Band Club would keep the entire profits and this brought in \$115., with a dozen or more sandwiches left over, all cheese. The cheese sandwiches did not sell, so if you have occasion to do similar, do not make them. Now August was gone, and we had \$387. plus \$295. in unsolicited small contributions from towns people. We were \$368. short of the third thousand, and our goal looked a long way off.

With the delivery date of the uniforms on the 1st of September, the Band Boosters Club planned its biggest effort of the campaign. A huge Labor Day celebration was set up at the Athletic Field, with the cooperation of the Weston Volunteer Fire Department, which lent us three games of chance, a "kiddie" ride, and Bingo equipment, ordered the Fireworks Display, and agreed to set it off at the climax of the evening's festivities. A television set was obtained at cost, from the local music dealer, about four weeks before Labor Day, to be given away at the field. About 20 gate prizes were donated by the merchants and glass factories. The games, con-



cession stand, and pony ride, and Bingo were set up in the morning and no admission was charged to the Field. In the early evening there was a Labor Day Parade with the band proudly wearing beautiful new uniforms for the first time. There were several organizations represented in the parade and three floats, one by the Boy Scouts, a Labor Day motif float, and one in which some lovely young ladies in evening gowns held pieces of hand blown glassware from the factories in Weston. Approximately 2000 people from town and country paid a small admission at the Field. Between band selections the gate prizes were drawn. The "T.V." drawing came just before the "Fireworks." When the last burst of fireworks faded into darkness, and the band finished playing "God Bless America," the stands were cleared, the chairman of each activity turned in his receipts, and we were \$1650. closer to our goal.

The remainder of September found everyone weary of the sustained effort of the first four months, and the officers of the Club wondered how we would keep up the pace necessary to complete the Drive. Came October, and the Band Club sponsored the 49 mile trip to West Virginia's biggest marching band competition, the Elkins Forest Festival Grand Feature Parade. What joy greeted the announcement of the Weston Band winning 2nd place and \$100. prize money. (Ed. note—This year Weston took 1st Honors and \$200. with 41 bands competing from all over the state). This was an unexpected boost, as was the \$100. contributed by one of the members of the Lewis County Board of Education, who had already pledged the cost of one uniform. The Homecoming Dance was sponsored by the Band, and the gaily decorated gym was crowded with dancing couples to the tune of \$98. The Band Boosters obtained permission from the Student Council to operate the Concession Stand at the field for one of the home games. Good weather and a fairly large crowd brought in \$75. net profit for the Fund. The manager of the local movie houses was the sponsor, along with the Band Club of a two day showing near Hallowe'en, and the resulting percentage was \$135.

We were almost there with \$4790. and only \$210. left to raise. The football season came to an end on November 11th, and a week later the Athletic Board turned over a check of \$400.—the band's 10% share of the net proceeds of the football receipts. We had made it and with money to spare! What a thrill of ac-

(Turn to page 34)

## What of the student—

# The Gateway To Music

Part I

By Otto Leppert

The instrumental music instructor deals in things of the spirit. It is far more important that he implant in the child a deep and abiding love for music rather than a rigid striving for technical mastery of an instrument. Music study should be a happy experience to the child. It is to the average fun-loving American child that all music instruction should be pointed. The exceptionally talented child prodigy must constantly strive for technical perfection through long and painstaking practice. But the vast number of students with limited talents can yet experience good music, learn to love it and acquire the necessary knowledge and skill to play easy or intermediate grades creditably. Although the correct mechanics of good music should not be neglected, these students should not be judged by professional standards but rather by their musical understanding and their advancement toward the highest level of each pupil's ability and attainments.

Learning how to play simple things well creates confidence in the child and, what is even more important, results in a happy attitude toward music and a desire to become familiar with more of the best music. After all, how many students can aspire to the heights of a Heifetz or a Rubinstein? But if well taught by understanding teachers, all children can acquire the necessary skills to play well in their school orchestras or small ensembles. The need to develop gifted solo performers should not be disregarded but the teacher should constantly keep in mind the importance of the *enjoyment* of music by the average student playing in small ensembles, trios, quartets and string orchestras. We should give children the stimulating joy of intimate acquaintances with good music literature by having them participate in "music making" with others.

In the final analysis it is better and of far greater aesthetic value that children hear and learn to play the treasure of musical beauty contained in the

works of the great composers rather than waste valuable hours listening to and viewing vapid television programs of which there are many. Children need more than cheap entertainment to broaden their intellects and develop their personalities. The youth of the coming generation should be enriched through the spiritual sustenance and impulses toward self expression gained from their association with good music. In addition, learning to play an instrument develops the child's personality, gives him social poise, self confidence and a sense of personal achievement which will prove valuable to him in later life.

The joy of making music should not be denied to a child because he does not possess great talent or because he prefers to play baseball rather than an instrument. Of course music instruction should be adapted to the individual student. To the child who has the aptitudes to reach a high place in the field of music, insistence on technical proficiency might be the most important part of his training. But to the legion of music students who have neither the ability nor inclination to labor long and diligently at the serious business of mastering their instruments, to these, music should be a joyful and friendly companion. A simple, tuneful duet played with his teacher can be as great a soul-satisfying experience to the student with limited ability as mastering the Mendelssohn Concerto would be to a prodigy. Who is to say which student derives more genuine pleasure and benefits from his musical experience? A healthy musical culture cannot thrive on the prominence of a few famous virtuosi. We need a *grass roots* approach to music with every child being given the opportunity to play the instrument of his choice.

Editor's Note . . . Next month Mr. Leppert discusses the question of the teachers attitudes concerning the "Gateway to Music."

The End



# The Beautiful

## Annual Tribute

By Forrest L. McAllister



A. R. McAllister — 1883-1944

It is Memorial Day. The Joliet Illinois High School Band sits quietly in the modern and efficient band room. The clock on the wall shows 9:30 AM. The student director has taken the roll, the band comes to attention, and Mr. Bruce Houseknecht, director of this internationally famous group, steps to his podium and says quietly, "We are once more assembled to pay our respect to the great founder of our organization, Mr. A. R. McAllister, who directed its destinies for over 34 years, until his death in 1944. Mr. McAllister was not only a great bandmaster and disciplinarian; he was also a great American. His were the highest of ideals and standards and he insisted that all of his handsmen live up to them every day in every way, as he himself did.

"It is important that we maintain this organization as he would have wanted it maintained as an honor to the life he devoted to it.

"It is further important that we maintain the standards and ideals of this organization because this band room is one of the few remaining spots on earth where beauty, great art, subordination of self and self-discipline are the rule rather than the exception.

"As you march quietly to decorate his grave, think on these things and attempt to conceive of the immense privilege that has been yours in coming to know this great personality, even though in spirit."

Mr. Houseknecht steps from his podium which is an automatic signal for the boys to take their place in

silent, straight ranks on the street at the south of the high school. The militant drum major gives a quiet but definite signal which starts this dedicated group on its annual pilgrimage. Snares are released so that a respectful dirge may set the slow cadence. The brass and woodwind players are without instruments as they head east on Washington Street for one and one half miles to the place on the highest point of the Elmhurst Cemetery. Not a word is spoken as the solemn group proceeds.

The ceremony at his grave is impressively simple. The family and friends of this famous director of yesteryear are moved by the visible expression of admiration on the faces of the young men. Their president reverently places a wreath on the grave. As they



With wreath in hand the approach is slow—



His simple but dignified resting place—



A new year starts with a determined step.

stand with their director in a hollow square about the resting place, one joins this silent moment to think, "He left his impression with so many in a thousand indefinable ways."

One hundred heads snap to attention, the lead man files to the regular road. As the band reaches the exit gate, the drum beat changes to a snappy cadence. Eyes shine bright with anticipation and determination, for it is a new year with new challenges to be met and new horizons to conquer. Mr. Houseknecht smiles as he looks at these young men, for he knows they have found in their hearts the untaught ability to feel the thrill of greatness.

Perhaps A.R. McAllister looks down from somewhere upon this group of typical American youth and says, "May all directors of young men, no matter what his mission be, receive the greatest of all recognitions, that of being loved, revered, and remembered."

## Keyboard Experience News

By Marion S. Egbert  
American Music Conference  
332 So. Michigan Ave.  
Chicago 4, Illinois

Among the many interesting letters received in March, I received news of the keyboard experience program in Bellflower City Schools in California. The Bellflower Schools initiated keyboard experience three years ago in eight 3rd grade classrooms. Now all 3rd grades in twelve schools are including the keyboard program.

Classroom teachers are responsible for this activity under the guidance of Mr. Norman Mehr, Los Angeles Conservatory of Music and Miss Charlotte Stevenson, Music Coordinator.

The school uses their city-adopted music text. Only one piano is used in the classroom, supplemented with cardboard keyboards which were mimeographed by the school system.

There were many points of interest in the letter and enclosures from Mr. Mehr, the most important were the results as recorded by Miss Charlotte Stevenson, who has found that the piano provides exploratory experience for discovering children's musical interests. Miss Stevenson remarks, "It directs the ear and hand toward a recognition of tonal direction and melodic patterns essential for reading at sight. It provides one step further than autoharp in experiencing chords. Consequently, keyboard experience provides a useful background for the study of other instruments and voice."

The other important enclosure was a letter from the Superintendent of  
(Turn to page 44)

## Here is our Small College

# Blueprint To Success

By Kenneth A. Fite

Do the band directors of small colleges have trouble in securing the highest percentage of participation in the band program from the total enrollment? Small colleges have nearly insurmountable difficulties in their attempt to build a band capable of playing standard concert numbers in an acceptable manner.

The bands of most small state colleges are similar in several respects. Even though they are equipped with up-to-date teaching aids and a competent faculty trained in their use, difficulty is experienced in attracting a sufficient number of students who play instruments to form a band with the desired instrumentation. Furthermore, the incentives, social values, musical values, and other rewards are not great enough to attract a large percentage of students in school who play instruments and who could continue their musical growth.

Since only a few of the students plan for music to be their vocation there has to be a wide variety of activities to arouse the interest of students in other major fields. Hence, it is necessary to continually search for and provide the opportunities for arresting musical experiences.

A few of the activities that held our band together were: 1. A trip to the Oklahoma State Fair on Sept. 26 where the band marched in the parade, played a concert on the fairgrounds in the afternoon, and witnessed the afternoon and evening grandstand performances; 2. A trip to Southwestern State College at Weatherford, Oklahoma, to march in their Homecoming Parade and boost our team at the afternoon game; 3. Participation in our Homecoming activities as well as other civic and college activities where our services were desired; and 4. A concert tour to three Oklahoma towns, Buffalo, Laverne, and Forgan, which was followed by attending the concert in the evening of the Paris Republicaine Garde Band in Liberal, Kansas, as guests of our college.

Similar activities are planned for the Spring semester, however more emphasis has been placed on concert music. Formation of a community concert band will enable the adult musicians in Alva to participate in these concert programs. (One of the most interesting  
(Turn to page 25)



This excellent Northwestern State College Band at Alva, Oklahoma is typical of the small college groups. Its outstanding success can be attributed to the work of its conductor, Kenneth A. Fite, author of this article.

# University of Miami Band Creates Good Will



Drum major Joe Henjum leads the bandsmen in the country's Independence Day Parade.



Salvadorian musicians anxiously watch U. of M. band "polish up" for the night show.

## El Salvador Tour

By JANIS WADSWORTH

The University of Miami Band of the Hour has set out to prove that music is a universal language. And that they did on their recent trip to El Salvador.

Their reception in the Central American country was one of enthusiasm and admiration. A flying wedge of soldiers had to precede the band during a parade in San Salvador to restrain the bubbling spectators.

While there, the bandsmen combined with 30 Salvadorian bands in a show especially designed by UM band director Fred McCall. The paper work for the thirty minute extravaganza was prepared and sent six weeks ahead of the proposed trip to enable the Salvador bands ample time for practice. Mr. McCall also flew down four days previous to the UM band in order to rehearse the groups.

The joint performance was presented in the National stadium before a re-

cord crowd of 50,000 in connection with the country's annual celebration of the founding of the present Democratic regime.

While in El Salvador the UM'ers were taken on sight-seeing tours of the country's beaches, lakes, and volcanoes. They were also given a reception by the American embassy and San Salvadorian government officials.

The idea to have the United States represented by the university band was conceived jointly by the government of El Salvador, the American Embassy in El Salvador, and the Hispanic Institute at the University.

This trip marks the third in the Band of the Hour's good will visits to El Salvador, besides a nine-day stay in Guatemala in September of 1954.

Dr. Jay F. W. Pearson, University of Miami president, Mrs. Pearson, Sidney Maynard, university treasurer; and Henry Fillmore, guest conductor; ac-

companied the band on the trip. Dr. Pearson said, "I was amazed and delighted to see the friendliness and enthusiasm with which the people of El Salvador greeted our band."

Because of the inspiration given by the university band, great progress has been made by the El Salvador schools in forming bands of their own. UM bandsmen and Hurricanettes gave up hours of their free time to work with the musicians and majorettes during their visit.

Bandmaster McCall said, "If people could see the bands practicing together they would feel better about our relations with Central America. I believe that in the future if the governments of all the American nations would make use of school bands as a medium of getting acquainted, we could generate good will at less expense than any other way."



# The Piano Tragedy

By Verne R. Marceaux, N.A.M.M.

I was ten years old. I was heart broken! A few moments earlier I had just finished playing the "Parade of the Wooden Soldiers" as a violin solo for the school assembly and had done it reasonably well. The tittering, snickering, and laughing which burst forth each time the accompanist hit certain notes on the piano which were badly out of tune caused me to suffer the tortures of Hades. To begin with, I had to tune my violin almost a full tone too low which made it sound like a cigar box!

A poor piano had dealt me a low blow!!

This was my first real experience with the pitfalls of a worn out piano and at that age it loomed so large in importance that my violin went into the closet and stayed there for three weeks. It had hit me a mortal blow in the eyes of all my friends and I wanted no more of it. Little did I realize then that I would go on into the performing profession, gain musical degrees, teach, direct music for several radio stations, and experience a host of other creative musical activities which have been so stimulating in my life. To this day, however, I carry the scar of that horrible uncomfortable experience which gave me the "end of the world" feeling when my friends laughed at me. Nor was that to be my last experience with such pianos!

Since then, as I gradually gained the mature outlook of a teacher and as a serious purveyor of music for the masses, I can't help but wonder just how many of our fine youngsters who begin the study of music with stars in their eyes, are embittered to tears under the torture of just such similar experiences. Adults can too easily overlook these experiences of their children. This does not lessen the shock in the life of the child! This is one instance in which I disagree whole heartedly with the old adage that a "half a loaf is better than no loaf." If your child's first instrument isn't a reasonably good one, you may unwittingly destroy his interest in music for his entire life. Let's not forget that just such situations cause all too many thousands of our children each year to give up the joys and pleasures of music forever!

And what about the PIANO that

gave me this momentous shock? Is it *still* in use? Have all these old clinkers been replaced with the many fine and durable school pianos available on the market? Not by a long shot! In fact, my thousands of miles of travel as Educational Director for the National Association of Music Merchants has impressed me in just how deeply these worn out relics of another era are really entrenched. For some inexplicable reason, no one ever seriously considers replacing a piano.

It's interesting to note that many of us frequently change such an expensive item as an automobile. A piano, however, which has been practiced on, banged on, moved from room to room thumped from floor to floor, and shoved back and forth to the auditorium is supposed to last forever. True, a good piano (or any instrument) will last a long time and give amazing service and pleasure—but why does everyone expect miracles of a piano that they don't expect or receive from hardly anything else?

Can it be ignorance to what a piano should really sound like? Recently on one of my field trips I presented a demonstration for a rather large group of teachers. The superintendent in an aside remark mentioned they had a "grand" piano and said it with a certain lift which gave me confidence in the instrument. The auditorium was magnificent! It boasted of large plush covered comfortable seats, fine rubber tile floor, marble pillars, beautiful murals, the finest movie equipment, heavy velvet drapes which I'm sure cost a small fortune.

The "GRAND" piano on the stage sounded as tho it was strung with tired rubber bands!!

From the well of my imagination I visualized the number of little Suzies and Johnnies desperately struggling through their beginning solos amid all of the magnificence of this beautiful auditorium—with this monstrosity of '89 impeding their every trill!!

At another school I had invited several children of the fourth grade onto the stage to participate in a Keyboard Experience demonstration. With full confidence I launched into the melody of "Rain, rain, go away." There the "D" was shining through in all its

glory with all three piano strings wobbling their dissonance a full tone off pitch! The demonstration DIDN'T sell one of the three hundred students present on the "great pleasures" of music, I am sure.

Could YOU gain any enthusiasm under the groan of such a piano?

In relatively few very extreme cases is money the basis of the piano problems today. Perhaps neglect, ignorance, or apathy could account for ninety-five percent of all the poor pianos in use in the schools and the public halls and auditoriums.

A poor piano on a lavishly equipped stage is hypocrisy! A piano case which "looks" like a piano but sounds like anything but, is one of the greatest hypocrisies!! If we're going to have a piano at all—let's have the courage to have a reasonably good one.

Can it be that Americans are being trained to tone deafness or lack of pitch perception through the use of old and extremely faulty pianos? The subject is the cry of teachers from coast to coast. Something should certainly be done on behalf of easing the burden and lightening the task of these thousands of loyal teachers who have dedicated their lives to bringing a conception and enjoyment of artistic beauty, pleasure, and emotional stability to our children.

Very recently I visited another city in which the school administration had just changed. The new incoming man immediately wanted to trade in fifteen recently purchased first quality pianos for thirty or better of a standard that wouldn't give the service or stand up nearly as long as the originals purchased, BUT HE WOULD GET TWO FOR ONE. Luckily the matter was brought before the PTA and parents and the fine pianos were kept. Have we Americans become so "quantity" conscious in our great "grab for wants" as to completely subject "quality" anymore? If so, to what ersatz civilization are we heading?

Another problem! We know that "Aunt Julia" means well when she donates her "hundred ton" piano to the school system. Is this actually a service we should be thankful for? We have money for everything else, yet we perpetrate such crimes against our children. Thousands (probably millions) of weary pianos that just barely have the strength to hold themselves together are forever given a little more "blood plasma" and passed on to plague another generation! Round and round they go—leaving the wreckage of innocent children's music aspirations in the wake! Let's invest some honest dollars for the great aid to emotional stability and food for the soul which a piano (or any other instrument) can



impart to the growing child. A bit more money for pianos—a lot less for court costs for juvenile delinquents!

In fact, aside from the public buildings and school pianos, it would be most interesting to know just how many "aunts" were passing their old worn upright pianos around to the little Johnnies, thereby aiding seriously the rather high mortality rate of music student drop-outs. There is no question about it, a child who is forced to practice on an out of tune piano or hard to blow or battered instrument has two strikes against him from the very beginning. Let's give the kids a chance. They're worth it!!

This piano tragedy can be overcome: 1) The PTA Music Chairman could examine all school pianos with a piano technician; 2) a committee (school or community-wide) should approach the Board of Education with the problem; 3) if necessary, have a community drive to "Bury the Dead Pianos"; 4) emphasize the importance of putting NEW pianos in the NEW schools; 5) bring this article to the attention of parents and administrators.

Recently an important favorable decision was made which puts the Malden, Massachusetts schools among the most enlightened ones of the country. Over two years ago a progressive supervisor of music had installed Keyboard Experience courses into the curriculum for the children. The work, on appraisal, has been found most effective, successful, and interesting to the students. Beautiful new Linden School was completed, and 22 new pianos were recommended to be purchased. The commission finally approved the purchase of 15 pianos plus one concert grand. At that, these pianos were purchased only after a violent upheaval of the "we didn't have such nonsense fifty years ago" crowd! I quote here a small part of a lengthy news item from the Malden News, "Frankly, we have watched with some surprise the extent of the controversy which was 'promoted' about the purchase of pianos for the Linden School. It had seemed to us that the people who were to be most benefited would be among the first to spring to the endorsement of the purchase. Unhappily, while this was true to a large extent, some people in Linden considered it almost an affront and an insult that anybody should want to install in a brand new school house some of the accoutrements which are accepted in educational circles as elements and instruments for a well-rounded and happy experience for youngsters in our schools." Our hats off to the Malden Schools!!

The End



Geo. H. Way

### New Drum Accessory Firm Formed By George Way

Announcement has been made by Geo. H. Way, widely known drum manufacturing and sales specialist associated for many years with the Leedy Manufacturing Co.—later Leedy & Ludwig (no longer in existence)—of the formation of a new drum and drum accessory jobbing firm with headquarters in Elkhart, Indiana. The new company, called GEO. WAY DRUMS, Inc., has taken over the location formerly occupied by the offices of Leedy & Ludwig, in the Buescher Building at 225 East Jackson St., Elkhart.

Forming the company with a nucleus of long-experienced, former Leedy & Ludwig production men, operations have been started with a concentration on the jobbing of an extensive line of well-known, high quality drum accessories. Plans are made, reports Way, for near-future expansion into the manufacture of specialties in new design for many standard, as well as for completely new ideas, in drum merchandise.

Way, whose many contributions to present-day percussion instrument design and years of service to music dealers have made him one of the country's most respected authorities in the percussion field, is president of the corporation. He draws on many years of experience as a drummer, drum manufacturer, dealer and sales representative. Joining the former Leedy Manufacturing Co. in 1921 after a career as a professional drummer, Way expanded his knowledge of drum design and manufacturing under the late U. G. Leedy. He later became sales manager and then general manager of the Leedy Company.

**PLEASE MENTION THE SM WHEN WRITING**

### G. C. Jenkins Buys L & L Mallet Played Department

Word has been received from Grover C. Jenkins, president of the G. C. Jenkins Company, Decatur, Illinois of the purchase of the Mallet Playing Department of the Leedy and Ludwig Division of C. G. Conn Ltd., Elkhart, Indiana.

Mr. Jenkins states that all of the tools, dies, jigs, patterns, inventories, and work in process of the Mallet Department, Vibraphones, Marimbas, Chimes, Xylophones, Orchestra Bells, Mallets, and Accessories have been purchased. As soon as the moving interim is completed, service will be available.

### College of the Baton

Each year the COLLEGE OF THE BATON at Pepperdine College, Los Angeles, Calif. holds an essay contest on the subject, "My week at Pepperdine." Last year Margaret Freedman was the winner. Said Margaret; "I really came to Pepperdine expecting to learn new, difficult, and eye catching tricks. I did learn many twirls and new steps which I can take home and use for future majorette work, but I am also taking something home which I can use in daily life as well—that something is the ability and foresight to live for others as well as for myself."

Pictured here is Debbie Reynolds,



wonderful MGM star handing Margaret her light baton for winning the contest, as Bob Roberts the Director looks on.

Each year a movie personality has attended the "Styles in Twirling" show and given the awards.

For brochures, and film, on COLLEGE OF THE BATON, write to Bob Roberts, Pepperdine College, 1121 W. 79th St., Los Angeles 44, Calif.



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## The Choral Folio . . .

By Walter A. Rodby

### Vocal Music In The Junior High School

If you are teaching vocal music in the junior high school and haven't discovered a buy named Irvin Cooper, then you have been missing out on a lot of fresh ideas about the adolescent voice.

Perhaps you may have seen his dynamic demonstrations at various clinics and Music Educators Conferences, or have read his writings, or have heard his arrangements. No matter how you have discovered Mr. Cooper, once introduced you realize immediately that here is a person with new insights and fresh techniques in the area of vocal music for the junior high school. And this you don't pass off lightly.

#### Letters and a Book

Perhaps the best way to know about Mr. Cooper is to get a copy of his recent book "Letters To Pat," published at \$2.00 by Carl Fischer, 62 Cooper Square, New York 3, N. Y.

The full title of the book is "Letters To Pat Concerning Junior High School Vocal Problems," and in a brilliantly informal style Mr. Cooper discusses the whole area of vocal music for the junior high.

Rather than the usual detached third person presentation, the author has developed a series of letters from Pat to Uncle John—Pat being the young teacher fresh out of college in a junior high vocal job, and Uncle John being the voice of experience who inveigled her into taking it. Complications set in almost immediately, and the resulting correspondence between Young Thing and Uncle Knowledge produces some of the most original, informative, and transparent ideas about young voices to come from a cramped knuckle in many a year.

You may not entirely agree with Uncle John, but you certainly should know what he has to say. He and Pat work over a lot of problems including the changing voice, the non-singer, how to select music, the cambiate, how to test voices, seating arrangements, materials, and many others.

Get the book. You won't ever regret it.

While we are on the subject of jun-

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 602 Oneida St., Joliet, Illinois.

ior high school music, a good many vocal collections are now available and contain excellent material for younger voices. Much of it is new, but some books have been around a long time. If you have junior high vocal groups, look these collections over carefully.

1. **UNISON SONGS FOR TEEN AGE BOYS**, Compiled and Arranged by Irvin Cooper. Published by Gordon V. Thompson Inc., Niagara Falls, N. Y. 60¢

Although this book has been out for some time, it is still the only unison book for young boys that I know about. The material is just fair, but for those first few weeks with that freshman boys glee club or any other boys vocal organization, a few good, healthy, singable songs are worth a sixty cent investment.

Several of the songs contain optional parts for girl's voices, and there are suggestions for singing in keys suitable for vocal combinations such as alto-tenors only, baritones only, unchanged voices only, etc.

Another volume by the same arranger and publisher at the same price is called "The Singing Teens." Unison, two, three, and four parts in any combination. Worth looking at.

2. **YOUTHFUL VOICES**, by Don Wright. Published by Robbins Music Corp. (Big Three), 799 Seventh Avenue, New York 19, N. Y. 75¢

A most interesting volume for all combinations of teen-agers with changing voices. Don Wright is a dynamic personality who, as Director of School Music, London, Ontario, couldn't find the type of material he needed for working with the teen-age changing voice. He found a combination that really worked, and the demand for his "secret" prompted him to make it available to all vocal teachers in Canada. It didn't take long for the boys in the Manhattan jungle to recognize a good thing. Zip! Now you can get it at your own music dealer. Or a post card directly to the publisher will get

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May,

you a free copy of Book I or Book II. (Yes, another volume came out pronto.) Also a copy of Mr. Wright's latest, "It's Fun To Read Music." All volumes, by the way, loaded with helpful hints.

I predict a good look at these collections, especially when you read the helpful hints, will send you scurrying for an order blank.

\* \* \*

3. *SING THREE, Ten Songs for S.A.B. Arranged by Martin Shaw Published by J. B. Cramer & Co., London. Available in U.S.A. from British American Music Co., 235 So. Wabash, Chicago, Ill. \$1.00*

An unusually fine collection of concert material arranged by one of England's leading choral composers.

The vocal line in all parts is musical and easy. The arrangements are intended for a cappella singing. For featuring those special choral groups you will find the results certainly worth the effort. These songs may be used for high school groups as well.

\* \* \*

4. *SING ONE, SING ALL. A Choral Collection for the Changing Voice, Edited and Arranged by Irvin Cooper. Published by Bourne Inc., 136 West 52nd Street, New York 19, N. Y. 85¢*

Here is a splendid collection of pieces for the mixed chorus in the junior high school. Especially suitable for concert and festival choirs, there is material here for all seasons including an arrangement of "The Twelve Days of Christmas" that is really a honey.

This collection calls for four parts, but not in the usual Soprano, Alto, Tenor, Bass pattern. The voice parts are Soprano I, Soprano II, Cambiata, and Baritone, a combination you will be seeing a good many times in the next few years. (Cambiata is the term applied to boys changing voice explained in detail in Mr. Cooper's book "Letters to Pat".)

If you have a junior high school choral group that should be singing in four parts, then this collection is tailor made for your purposes. Eighty-five cents is a lot of money for twelve numbers, but the arrangements especially designed for the changing voice (cambiata) are new and good enough to make the investment worth while.

By the way, a letter to the publisher in care of Walter Ehret mentioning this column will get you a free copy.

\* \* \*

5. *SINGING TOGETHER, A Choral Collection for Soprano and Baritone (S.B.) or Tenor and Bass (T.B.) by Lois and Raymond Rhea. Published by Bourne Inc., (Turn to page 41)*

## Show your CHORAL GROUP at its BEST

**Mitchell**  
PORTABLE  
CHORAL STANDS



3 Unit section  
erected

- ★ TAPERED ENDS FOR SEMI-CIRCULAR SET-UP
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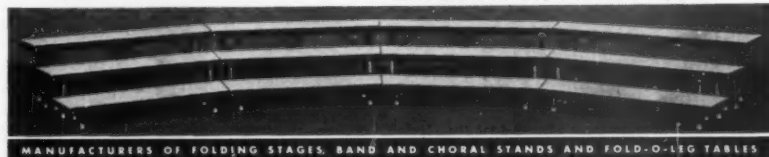
Your Choral Group will "Look Better" and it will "Perform Better" with the semi-circular stepped-up stand arrangement because, there is better coordination between director and singers.

MITCHELL CHORAL STANDS have strong, plywood tops and rigid, tubular steel folding legs. Stands are made with 18" wide tops for standing groups, 36" wide tops for seated groups. Available in 1, 2, 3, or 4 elevations in heights of 8", 16", 24" and 32". Units and sections clamp securely together for utmost safety and maximum weight capacity.

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SM-535



# Teen-Agers Section

By Judy Lee

## The Winners! Her name was "J. P. Morgan"

Remember the contest in the April issue? It was to name the popular TV and recording star by nick name. She is the beautiful and talented J. P. Morgan.

The correct answers that reached our office first, determined the winners to be

1. Betty Ann List, R. R. 1, Mason City, Illinois.
2. Lucy H. Johnson, 428 Front St., Laurel, Mississippi.
3. Dan Cooley, 1017 North Courtland, Kokomo, Indiana.
4. William F. Philipson, 4A College Greens, Whitewater, Wisconsin.
5. Ruby Schuessler, Route 1, Menfro, Missouri.

Each one will receive a year's subscription to THE SCHOOL MUSICIAN.

Keep watching our section for we will have more contests.

## Pipestone Ensemble Plays Together For Six Years

By Mary Benjamin  
Teen-Age Reporter  
Pipestone, Minnesota

The woodwind quintet is the oldest ensemble with the original members in the Pipestone High School Band. This is their sixth year of performances at various concerts, meetings and contests. The people that are responsible for reaching this goal are its most able director, Mr. Allen Op-land and the quintet members themselves: Eunice Geary, bassoon; Pat Groth, flute; Eldon Hubner, clarinet; Madge Nathe, oboe; and Marlys Stueven, French horn.

The history of the quintet begins in the fall of 1948. It seemed as if this quintet was just a novelty, that they would never pass last place at the spring music contest. But this thought alone was enough to raise their determination. Long hours of practice were spent on a solitary piece, "In the Meadow." The district contest came and the "A" that they received was enough

inspiration to bring them through the state contest at Mankato with another "A".

Perhaps the judge realized the possibilities of this braid bedecked organization rather than their musicianship but nevertheless it was the beginning of a long list of superior contest ratings.

Each year in succession an "A" was received at the district contest and the same followed, with one exception, in the state contest.

1954 marked the first ensemble recital in Pipestone High School. These musicians presented a concert consisting of the music of Beethoven, Bach, and other composers in a most professional manner.

This year climaxes their illustrious career in music. The members, sixth and seventh graders, began as last chair players and now each is the first chair player in their respective band section. They devote an hour a day to ensemble playing besides regular band work. February 19th they performed for the Minnesota Music Educators Association in Minneapolis. The highlight of their achievements is yet to be seen in the coming contests and recital.



Two notables in the field of music conferred recently, then posed for the above picture. To the left, as all will recognize, is the venerable William Christopher Handy, 81, author of the famed "St. Louis Blues" and a multitude of other works, fondly called "Daddy of the Blues." The other is Roy Smeck, exponent of the modern steel and Spanish guitar, banjo, and ukulele, widely known as the "Wizard of the Strings."

## Leonard Smith Fan Club Organized at Elkton, Mich.

By Lorraine Nieschulz  
Teen-Age Reporter  
Elkton, Michigan

I am very proud to say that our band has organized the first Leonard B. Smith Fan Club. Our interest in this



Officers of Leonard Smith Fan Club, Elkton, Michigan are: (l to r) Lorraine Nieschulz, club reporter and Marilyn Romsy, president.

man began when he was guest conductor at an annual select band concert in Huron County. After rehearsing all morning and part of the afternoon he conducted a clinic for brass instruments. This was very educational for all of us. That summer he invited us, the Elkton High School Band, to Belle Isle, to hear one of his concerts. This was an event which I know we will never forget. One number which particularly stands out was a cornet trio in which he took part. During the concert he dedicated "The Pride of Elkton" to us. This march was written for our band by Roy W. Miller. After the concert he signed many autographs for us.

Sometime later we officially organized a fan club. We have collected memoranda, newspaper articles, etc., which we have posted on a bulletin board in the band room. We have limited our members to members of the band.

Our future plans are to hear more of his concerts.

May we hear from other schools who are interested in getting Leonard Smith Fan Clubs started.



## The HONOR SCHOOL MUSICIAN of the Month

Each month a Superintendent and three teachers assist the editorial staff in selecting "The SCHOOL MUSICIAN Of The Month." Any school organization, community, or individual may submit as many candidates as often as they desire. The HONOR SCHOOL MUSICIAN is selected on the basis of musical accomplishment, academic rating, personality, and student popularity. Instrumentalists and vocalists are rated the same. Submit a glossy print photograph together with 150 to 250 word article on why you feel your candidate should be selected as the nation's SCHOOL MUSICIAN OF THE MONTH. All photographs submitted will become the property of The SCHOOL MUSICIAN and will not be returned.

The "Honor School Musician of the Month" for May is Enrique Cruz of the George Washington High School, Guam, in the Marianas Islands. This is the first time that a candidate has been selected from without the continental limits of the United States of America. Following is the article submitted by the Washington High School Band which assisted the judges in making their choice for the month of May:

"Our candidate this month for the Honor School Musician is Enrique Cruz of George Washington H. S. on Guam in the Marianas Islands.

"Eight years ago, Ricky, as his friends call him sat through his first piano lessons and gradually has progressed through his amateur musician years. Upon entering the George Washington High School, Ricky took the beginning classes in woodwind instruments and applied his talents to learn all he could in as short a time as possible. This was most necessary as there was no instrumental music offerings in the elementary schools.

"Ricky is also a soloist and has played on the local radio station KUSM, Guam. He plays alto saxophone in the Rhythmairres, the school dance orchestra, is solo clarinetist in the Guam Militia Band and an organizer of school music programs for variety shows on the GWHS campus.

"His hobbies include fishing, shell-ing, swimming and most of the rest of his time out of school is given over to assisting in the business of a clothing store owned and operated by his sister in Agana, The Capital City of Guam.

"Ricky is a very popular boy at the high school as he has a fine personality to go along with his outstanding work in the music field. He is president of the concert band, a member of the science and civics clubs and an all-around good student.

"His future plans include a music education course at the Central Washington College of Education, a teachers' Institute at Ellensburg, Washington. His studies will begin there after commencement in June of this year at Agana."

*I believe every Teen-Ager in the United States of America joins me in*



Enrique Cruz  
Mongmomy, Guam, M.I.  
"Honor School Musician of the Month."  
May 1955

*congratulating Enrique for his selection as the "Honor School Musician of The Month." We know that he will be successful with his music as he progresses in life.*

*Now . . . Who will be the HONOR SCHOOL MUSICIAN OF THE YEAR? He, or she will be selected from the nine winners, September through May . . . Be sure to read the decision in the June issue . . . To all of you who entered your favorite candidates, I say thanks so very very much . . . They were all so very wonderful . . . How I wish they all could have won . . . Judy Lee.*

### Tulelake, California Starts Bundle Sub

By Donna Polvado  
Tulelake, California

As secretary of the Tulelake Elementary School Band I am working to get 15 or more subscriptions to your magazine, so that we will be eligible for the school rate. I will have this soon and will send it in to you.

We have a very fine band instructor here—Mr. Reuben Linger. Previous to this time we have not had much of

a band in this school. However, Mr. Linger came here this year and he is doing a very good job of getting our band organized. We have 35 pieces in the elementary school band and 45 pieces in the high school band. Community interest in the band is increasing by leaps and bounds.

We are in hopes that if we send in some pictures of our band they would be shown in THE SCHOOL MUSICIAN. We would like to know what kind of pictures you would like to have as we are having some taken in the near future.

*I like pictures of small groups or individuals Donna. Send me some real soon . . . Judy Lee.*

### Carr Central High Has Full Music Program

By Robert K. Coe  
Teen-Age Reporter  
Vicksburg, Mississippi

The Carr Central High School Concert Band of Vicksburg, Mississippi, was selected to perform at the annual meeting of the Southern Division of the Music Educators National Conference in New Orleans, Louisiana, on March 27. The Carr Central band, one of the South's foremost musical organizations, was one of two high school bands from the eleven states in the Southern Division to be selected for this honor.

The trip to New Orleans took four days and included concerts in Baton Rouge, Houma, and Donaldsonville, Louisiana. At its concert in New Orleans the band played "Psalm XVIII" by Benedetto Marcello, "Joyous Interlude" by Dai-Keong Lee, and the Prelude from "Die Meistersinger von Nürnberg" by Richard Wagner.

The band is a part of the Department of Instrumental Music of the Vicksburg Public Schools. This rapidly growing department of 320 students includes the Carr Central High School  
(Turn to page 62)

#### Twentieth Season

**FOSTER MUSIC CAMP**  
Eastern Ky. State College  
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**5 WEEKS**  
**\$90.00 ALL EXPENSES**

**Band and Orchestra**  
**June 12 - July 16**

**Private Lessons \$1.00 to \$1.50**

**Write:**

**James E. Van Peursem, Dir.**



By Karen Mack  
Pen Pal Club Coordinator  
THE SCHOOL MUSICIAN  
4 East Clinton St.  
Joliet, Illinois

Hi Pen Palers,

Well here it is May already and only one more month of school. Isn't that swell?

Are you all set for some more names? Get your pencil and paper ready because I'm going to give you some. They will run from D to L. They are:

Camilla Danielson, Newell, Iowa  
Mary Alice Davies, Box 233,  
Galconda, Illinois  
Nercier Davis, 120 Danielsville St.,  
Jefferson, Georgia  
Harry J. Ditschman, Upper Black  
Eddy, Penn.

Charles Dumond, 97 A. Earl St.  
Ext, Bristol, Conn.  
Idella M. Eddy, 96-35-136 Avenue,  
Ozone Park 17, Long Island, New  
York  
Marilyn Erickson, Newell, Iowa  
Patty Fairow, R.R. #1, Killbourn,  
Illinois  
Joan Finsterbusch, 418 Hemlock  
Avenue, South San Francisco,  
California  
Jean Fisher, Tryon Road, Ashtabula,  
Ohio  
Joyce LaFlame, R.R.1, Ceresco,  
Michigan  
Sylvia Fountaine, 527 St. Louis  
Street, Biloxi, Mississippi  
Janis Garner, Burr Oak, Michigan  
Bobbie Grigar, Box 14, Orchard,  
Texas  
Barbara Halat, 1216 East Howard  
Avenue, Biloxi, Mississippi  
Mariel Herlevi, Carpenter Road,  
Ashtabula, Ohio  
Stanley E. Hopkins, Wakita,  
Oklahoma  
Robert Javito, 63 Murdock Rd.,  
Lembrook, Long Island, New  
York  
Judy Johnson, 1630 Riverside Drive,  
Holly Hill, Florida  
Anne Kimmey, 601 East Main  
Street, Mt. Horeb, Wisconsin  
Laurel Knott, P.O. Box 896,

Fallbrook, California  
Kathryn Lamb, 305 Orchard Street,  
Rogers City, Michigan  
Betty Ann List, Mason City, Illinois,  
R.R.#1, c/o Archie List  
Mary E. Looney, Box 246, Jenkins,  
Kentucky  
Marian Lundi, 1308 West 9th Street,  
Ashtabula, Ohio

Well kids that does it for this month and I'll be seeing you again next month with the rest of the names. So until then this is Karen Mack saying so long and don't let the spring fever get you.

Your Pen Pal Coordinator,  
Karen Mack

## Philadelphia High Band Helps March Of Dimes

By Alice Ebba Hamill  
Teen-Age Reporter  
Philadelphia, Miss.

The Philadelphia High School Concert Band, the Philadelphia Junior High Training Band, and the Philadelphia Beginners Band, under the Direction of Victor Zajec, presented a benefit concert for the March of Dimes Sunday, January 30 at 3:00.

The Beginners band opened the concert with the *Marines Hymn*, *Eastport March*, and others. The Training band then played four numbers including *Carnival of Venice*, *March Trio*, and others. After this the concert band played five selections and climaxed the program with *Attorney General*.

Friday, January 11, the dance band presented an assembly program to the high school. This band is composed of players from the concert band. Among the numbers they played were *Little Brown Jug*, *Soft Music*, *Martha*, and *What Will They Say Now*.

## Rusk Band of Dallas Plays at Convention

By Sandra Foster  
Teenage Reporter  
Thomas J. Rusk, Jr. High  
Dallas, Texas

I am the band reporter for Thomas J. Rusk for THE SCHOOL MUSICIAN. I will send news items in whenever something worthwhile comes up. I have enclosed a story now, and if you find it good enough, I would appreciate it if you would put it in the magazine.

## Fred Weber Conducts Rusk Band

During the Texas Music Educators Convention here in Dallas, our band had the honor of being conducted by



THE SCHOOL MUSICIAN

several visiting band directors and music instructors. Among these were such distinguished men as; Fred Weber, from Belwin Publishing Company, New York, N. Y.; John P. Cer-



minais, Orange, Texas; Mr. Clyde H. Rowe, Superintendent of Music, Big Spring, Texas; Bob Robbins, Big Spring, Texas; Mr. R. W. Scott, Eastland, Texas; Fred Steffy, Abilene, Texas; Bill Woods, Seagraves, Texas; A. H. Lotsbeich, Albany, Texas. We wish to extend our gratitude to these men for coming out and directing our band. We enjoyed it very much.



These two top marimba performers are (l to r) Cynthia Scheidt and Patricia Hunsley. Seventh grade students, they both play in Mr. Charles S. Peters' Joliet Grade School Concert Band.



Here is a keen brass trio from La Crosse, Kansas. (l to r) Duane Renberger, Sandra Berg, and Carole Jo Morse. How about a picture of your group? . . . J.L.

## Jeen-Ager's Records

By Judy Lee

MGM E3164 (12-inch 33 1/3 rpm recording)

### ORCHESTRAL

**ALAN HOVHANESS:**  
Suite from the incidental music  
for  
**"THE FLOWERING PEACH"**  
and  
**IS THERE SURVIVAL**  
(Ballet Suite) ORBIT No. 1

*The Composer Conducting a Chamber Ensemble*

Last month, MGM Records had the pleasure to release a long-playing recording devoted to a piano concerto and a collection of solo piano pieces by the important young American composer Alan Hovhaness. This month, there's another fine Hovhaness recording—one with great timeliness. The first side is devoted to the hauntingly beautiful music Mr. Hovhaness composed for the current Broadway success "THE FLOWERING PEACH." This moving serio-comic re-telling of the Biblical tale of Noah and the Ark by famed playwright Clifford Odets has been playing to packed houses for nearly three months now. Mr. Hovhaness' music is wonderfully original, exotically-colored, spell-binding in its effect. It is by turn broodingly dramatic and tenderly lyrical. It is scored for a small, quite unusual instrumental ensemble—and its strange, golden sounds have been captured in finely-detailed recording. On the second side, there is more "theatre music" by Mr. Hovhaness. A suite from the Jan deVeen ballet IS THERE SURVIVAL, a wild, barbaric composition for four clarinets, four trumpets, saxophone, and a huge array of percussion instruments. It is filled with vitality and energy and is completely overwhelming in its massive effect in terms of sheer sound. The side is rounded out by a recording of a composition called ORBIT No. 1 for still another unusual chamber orchestral combination which provided accompaniment for a solo dance by choreographer Louise Lippold. It is a quiet, long-lined piece with an outstandingly lovely theme. In all of these performances, the composer himself conducts, providing authentic, approved performances. (A HIGH FIDELITY RECORDING)

### SOLO PIANO

E3165 (12-inch 33 1/3 rpm recording)

**"PIANO MUSIC FROM SPAIN"**  
**WILLIAM MASSELOS, pianist**

*Albeniz: "España," Six Album Leaves, Op. 165 \* Turina: Poema Fantastico*



Marlowe Olson is one of the most talented young musicians in the nation. We see her pictured here at the console of the pipe organ she has mastered so well. She is currently majoring in music at the U. of North Dakota. Her home is Hillsboro, N. D.

*Surinach: Three Spanish Songs and Dances \* Nin: Iberian Dance No. 1*

A delightful collection of "PIANO MUSIC FROM SPAIN" is the latest MGM offering by the brilliant young American pianist William Masselos. It's a well-rounded affair, covering a goodly span of years in its scope, and four popular Spanish composers are represented. First, there is Albeniz and the well-loved suite "ESPANA." The six dances of the set are in a fragrant, lyric, near-salon style and include such staples as the "Tango In D" and "Capricho Catalan." Next in point of time comes the wild, clashing IBERIAN DANCE No. 1 by modernist Joaquin Nin. This dates from the late Twenties and is an especially demanding combination of folk-styled themes, dazzling rhythms, and piquant harmonies. Mr. Masselos matches its demands stunningly. Then comes Joaquin Turina's recent (1950) POEMA FANTASTICO, a sturdy suite comprised of four movements built on various aspects of a single theme. Turina's gift for memorable melody and his great talent for virtuosic keyboard writing here seem at their peak. Finally comes a suite of THREE SPANISH SONGS AND DANCES by the fast-rising Catalan-born composer Carlos Surinach, now resident in the United States. This is a richly satisfying work with rich melodies, impressive keyboard effects, and a deep emotionality. In all of this music, Mr. Masselos proves himself a master technician as well as a probing musician of deep purpose and impeccable taste. The recorded quality of the piano sound is exemplary. (A HIGH FIDELITY RECORDING)





**P.O. Box 347, Park Ridge, Ill.**  
**A National Nonprofit Educational Society**

"Self Evaluation" is more than a new device in modern education; it is a necessity if serious students are to achieve worthwhile goals. Chapter No. 119, Our Lady of the Lake High School, San Antonio, Texas, has developed one of the finest sets of criteria for reaching this end that has come to our attention. Other chapters could profit by copying some of their ideas.

Each member evaluates himself as superior, 5 points; excellent, 4 points; good, 3 points; fair, 2 points; and poor, 1 point, in the ten following fields of endeavor: Attitude toward music, Attitude toward teachers, Spirit of cooperation, Promoting interest in good music, Wearing the Tri-M Key, Scholarship, Volunteering services to the chapter, Fulfilling assigned duties, Leadership, and Loyalty to the chapter. Sister Helen Mary, sponsor, should be given much of the credit for developing this fine project. Congratulations!

Chapter No. 134, Oakland H.S., Oakland, Nebr., is going places under the leadership of its officers. Seated (left to right) are Gary Rosenboom, treasurer; Lila Larsen, vice president; Delores Johanson, president; Tom Ryan, secretary; and John Hultman, historian. Robert Lutt is the chapter's enthusiastic sponsor.



Members of Chapter 130, Wittenberg H. S., Wittenberg, Wisc. The above photo was taken after their recent initiation. Seated at the piano is Susan Hanson. Miss Reichel, faculty sponsor, is at the extreme right of the second row, while Mr. and Mrs. Schultz, co-sponsors, can be easily recognized in rows 3 and 4.

### 3-M Top-Notchers

Lucille Heinze, historian of Chapter No. 88, Reynolds H.S., Reynolds, Ill., has been active in music work since entering high school four years ago. As Tri-M historian she is compiling a comprehensive scrapbook. She is a member of the Girls' Sextet and the Mixed Sextet, both of which have won first ratings in state contests. Lucille has been a member of the F.H.A. for four years, this year being song leader. She has just been honored with membership in the Junior Etude Club in the Tri-Cities. She is also serving as pianist in her church and has appeared as vocal soloist on numerous church and community programs. This Top-Notcher plans to attend a music school and work for her Bachelor of Music degree in voice.

Submitted by Gaylee Briggs, Sec'y, Arden Shenker, Pres., and Jean Vancil, Sponsor of the Chapter at U. S. Grant High School, Portland, Ore., is the following: "Chapter #140 of Modern Music Masters, would like to wholeheartedly recommend for the M.M.M. top-notch award, our past president, Jim Martin. Not only did Jim serve tirelessly as our organization's leader—a better executive is hard to find—but he was the instrumental force behind our becoming affiliated with M.M.M.

The fact that Jim was able to do the wonderful job that he did for us was made more remarkable by two things he did outside of our organization. Jim Martin was President of the Student Council, the representatives of 2600 students, for the student body. He was an active member in two other clubs, and he held one of the six co-executive positions of our National Honor Society. Jim is an honor student, receiving top grades. He is recognized and respected throughout the school for his musicianship also, in addition to his scholarship and leadership, being



Officers of Chapter No. 132, Oakland, Nebraska.

an active member of three of our finest singing groups. Jim is an inspiration to the people who sing with him. All of these factors—his leadership, his determination, his scholarship, and his musicianship—make us proud to nominate as our M.M.M. top-notch award a tribute to our chapter, our school, our community, and Modern Music Masters, Jim Martin."

### Chapter News Parade

Matawan H.S., Matawan, N. J., Chapter No. 147, presented their principal with a life membership in Tri-M on the night of the Initiation Ceremony. This chapter is conducting a drive to obtain additional instruments for the band. Arrangements have also been made to sponsor the nearby Monmouth Army Band for an all-school assembly program.

Chapter No. 123, Providence H.S., was host to Chapter No. 119, Our Lady of the Lake High School, both of San Antonio, Tex., at a student social. The two chapters will co-sponsor a choral festival on April 27, to which 14 Catholic schools in the area will be invited.

Mohall H.S., N. D.—Chapter No. 92, sold tickets for a musical show at a local theatre and realized twenty per cent of the profits for their treasury. The chapter is now busy sponsoring an operetta and planning a spring dance for music students and their parents.

Farragut H.S., Concord, Tenn.—Chapter No. 87, will sponsor a Sock-Hop to augment its treasury. Selling

cookies is another project.

Orange No. 40, C. H. A. Hubert April 29

Potosi No. 40, robes for have also award band me

Myrtle Ore., ha of its sc with an the 3-M three po one act last mo

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cookies and candy after school hours is another Farragut fund-raising project.

Orange H.S., Orange, Calif.—Chapter No. 72, has a new faculty sponsor, C. H. Andresen, and a new co-sponsor, Hubert Wagh. Their dance held on April 29, honored new members.

Potosi H.S., Potosi, Mo.—Chapter No. 40, is busy raising money to buy robes for its Girls Glee Club. They have also decided to present an honor award to the outstanding freshman band member each year.

Myrtle Creek H.S., Myrtle Creek, Ore., has presented the past president of its school Band Parents Association with an honorary life membership in the 3-M Society. Popularity demanded three performances of their Chapter's one act operetta, "Tennessee Tess," last month.

Several vocal and instrumental ensembles of Chapter 17, Carlisle H.S., Carlisle, Ohio, entertained the Miamisburg Rotary Club recently.

The officers of Chapter No. 1, Maine Twp. H.S., Park Ridge, Ill., accompanied by Alexander M. Harley, chapter sponsor and national 3-M president, initiated 47 apprentices of Chapter No. 49 at West Bend H.S., West Bend, Wisc., thru formal ceremonies last month. Officers and sponsors of the two chapters enjoyed a delicious roast beef dinner before the program.

DeLand-Weldon Sr. H.S., DeLand, Ill.—Chapter No. 164, attended the Robert Shaw Chorale at Milliken University as a chapter project in music appreciation.

We welcome Ford City High School, Ford City, Pa., Lola LaVerne Bevington, sponsor, and Martin E. Thompson, co-sponsor; Dolton School, Dolton, Ill., Americo J. Meneghini, sponsor, Earl G. LaGessee and Wm. L. Reaugh, Sup't., co-sponsors; Campbell Street High School, Daytona Beach, Fla., Louise H. Graves, sponsor, and Olive E. Lewis and James B. Barders, co-sponsors.

### Recent Initiations

Initiation ceremonies have been reported by the following chapters: Fairmount H.S., Fairmount, Ind., Chapter No. 101; Waukegan Twp. H.S., Waukegan, Ill., Chapter No. 111; Alcoa H.S., Alcoa, Tenn., Chapter No. 154; Central H.S., Nashville, Tenn., Chapter No. 121; Antioch Twp. H.S., Antioch, Ill., Chapter No. 93; Emma Sansom H.S., Alabama City, Ala., Chapter No. 131; Washington H.S., Vinton, Iowa, Chapter No. 168; Webster Junior H.S., Benton, Ill., Chapter No. 169; and Pana H.S.,

Pana, Ill., Chapter No. 82. Liberty Center H.S., Liberty Center, Ohio, Chapter No. 157; Oakland H.S., Oakland, Nebr., Chapter No. 134; Decatur H.S., Oberlin, Kan., Chapter No. 142; Miami Edison H.S., Miami, Fla., Chapter No. 97; Carlisle H.S., Carlisle, Ohio, Chapter No. 17; Argo Com. H.S., Argo, Ill., Chapter No. 2; and West Bend H.S., West Bend, Wis., Chapter No. 49.

### Correspondence Invited

Anyone desiring a copy of the brochure, "What a 3-M Chapter Will Do for Your Music Education Program" is invited to write to Alexander M. Harley, national president, Modern Music Masters, Box 347, Park Ridge, Ill.

## Stillwater, Oklahoma Band Raises \$600

By Kay Wallace  
Teen-Age Reporter  
Stillwater, Oklahoma

Stillwater, Oklahoma high school band recently raised \$600 on their third annual Tag Day.

Tag Day is an unique idea, originated in Stillwater by Kenneth Rhea,



Margaret Bullock, Stillwater band queen and Glen Phibbs, band president, sell the first band tag of the 1954-55 drive to Hiram Henry, Oklahoma A. and M. College band director. Our guest conductors, (lower l) A. H. Loebeich, Albany, Texas; Clyde H. Rowe, Big Springs, Texas; Fred Weber, Belwin Publishing Company, New York; R. L. Meyer, our own director. (Upper l) Bill Woods, Seagraves, Texas; Fred Steffy, Abilene, Texas; Richard E. Stroud, our principal; and R. W. Scoh, Eastland, Texas.

band director. It is the only day during the year when the band accepts donations from the townspeople.

Band members are divided into teams of two and assigned to locations. The eighty members are then sent out with approximately 200 blue and gold tags, blue tags selling for 25¢ and gold tags for \$1.00. Prizes are offered for the top salesmen in residential and busi-

ness districts as an added incentive for students.

Winners of the prizes were Judie Daughtery, Treva Langford, Jean Hawkins, Kay Wallace, Pat Waterfall and Sandra Martin.

Dr. David M. MacAlpine, member of the Stillwater Band Parents club, developed the ideas used in the 1954-55 drive. The profits were spent for an English horn and several new instrument cases. In past years, the proceeds bought new band uniforms, music, and instruments.

## Canonsburg Band Feted At Chicken Dinner

By Barb Larson  
Teen-Age Reporter  
Canonsburg, Pennsylvania

Well here is some news of our band! Wednesday, February 16, the Women of the Moose, here at Canonsburg feted our band of 110 members and twenty-six majorettes to a delicious chicken dinner. It was very nice; also as added attraction, Mr. Greenburg from Mt. Lebanon, (drill master) was our honored guest. He showed a very good movie of the Mt. Lebanon band on the way to the Rose Bowl in '54. Mr. Arthur, band director of Pitt was also honored guest.

## Blueprint To Success

(Continued from page 14)

events of the Spring semester was a trip to hear Raphael Mendez play with the Band of Wichita University on February 14. As a policy for pleasurable band membership, one trip away from the campus each semester for an outstanding music event is provided by our college in addition to the usual concert series on the campus. A Spring Formal Dance is being planned for the first time as an added attraction for the students in band, orchestra, and choir.

Some of the factors that have contributed to the rapid growth of the band, are: 1. The good wishes of the faculty; 2. Financial support of the administration; 3. Cooperation of the Alva Public Schools; 4. Assistance of local adult musicians; and 5. Students

(Turn to page 42)

Please write all correspondence to me as follows: Judy Lee, c/o The SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.

# Some Four Star Pictures . . . . .



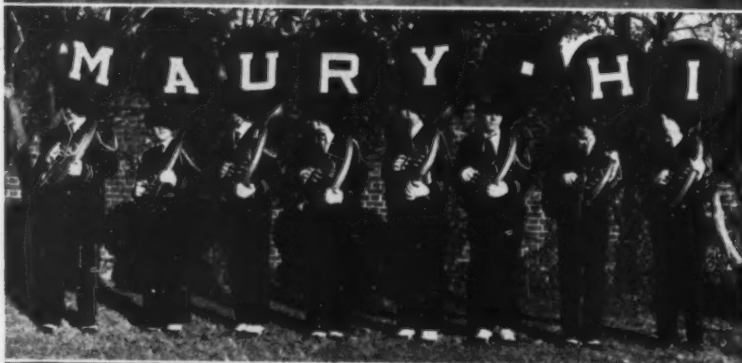
This keen symphonic band is from the Carr Central High School of Vicksburg, Mississippi. Mr. J. Howard Reynolds is their director.



This wonderful 60 piece symphony orchestra from the Watertown, Wisconsin High School dates back to 1914. The present director is Mrs. Frances Bright.



Known as the "Modern Choir," the band director, Mr. Syring, organized this high school group of Monte Vista, Colorado so young voices could work and sing together.



Any high school would be proud to have 8 fine sousaphonists in their band such as these from the Maury High School, of Virginia.



With an instrumentation like this Thomas J. Rusk Junior High Band, from Dallas, Texas, you could play almost any selection you wanted. Mr. R. L. Meyer is their director.



## ASBDA SCHEDULES THREE PROJECTS FOR STUDY

### Band Pictures Will Appear As Regular Feature

At the second ASBDA Convention held at the University of Illinois in Urbana, several items claimed a great deal of attention in the thoughts and conversations of the bandmasters assembled. In one of the meetings three matters were discussed at some length and our President, Dale Harris, believes we ought to attack them forthwith.

In order to know just what the present status of band music is among our bands, it was suggested that a good cross section might be gleaned from the programs that have been played by our bands over the last few years. It was therefore suggested that each ASBDA bandmaster send to one central place the annual programs he has produced in the last three consecutive years. On the printed or typed programs to be sent in, indications should be noted as to whether an AA, A, B, C or D band played the programs. It is evident that size of school, size of band, rehearsal time in the school curriculum would all be contributing factors, so why not include a short history of the band. A compilation of this material would clearly show what type, grade and quality of programs we are giving our public. So, fellows, will you pull out from your "programs saved" the best one from 1952, 1953, 1954, and 1955 if you have one. Send them to Byron E. Syring, *Monte Vista High School, Monte Vista, Colorado*, who chairmans this committee.

The second matter that occupied considerable attention on the part of both panel members and members speaking from the floor was the question of instrumentation. Your editor recalls that the following questions were mentioned and talked about: "Is it possible to come to some agreement as to the exact number of parts that should be included in a "concert band" or "symphonic band" set?" "Do we still need horns in E flat?" "Do we have too many of some parts and not enough of others?"

Possibly the publishers might like to know what parts constitute the "average" school band in our group. It seems evident that here is an area that both publishers and bandmasters can discuss

with profit on both sides and it is hoped that general agreement can be reached. Will ASBDA bandmasters write and express your views to Samuel A. Mages, *Chairman, High School, Winnetka, Illinois*. Other members of his committee are: Robert J. Vickers, *Duluth, Minnesota*; Everett Lee Roberts, *St. Petersburg, Florida*; Carl H. Huffman, *Harvard, Illinois*; Robert W. Andrews, *Winona, Minnesota*.

One of the most profitable sessions at the last convention was the one where bandmasters heard recordings of various bands from our memberships. It is important that ASBDA members plan now to record this year's concerts with as fine a recording set as possible, so that our next exchange of listening to recordings will even supercede in excellence our last meeting. Much can be gained in hearing what the other groups are doing, what their most attractive numbers were, how attractive programs were built, and most important, how well the program was played. Since it is impossible for our groups to travel to hear each other, the next best thing is to have directors share each others recording efforts.

With these three projects under way and committee reports due at our next convention in Detroit we can all help President Dale Harris and his officers build a convention program that will have real meat in it for all of us.

Your editor is anxious to receive band pictures and thumb nail sketches of your organizations so we can inaugurate a monthly ASBDA band picture. Who will be the first to start the ball rolling? Send your material to ASBDA Editor, Arthur H. Brandenburg, 1128 Coolidge Road, Elizabeth, New Jersey.

Do we have YOUR band  
picture in the ASBDA files?

### Berlin Philharmonic Tours United States

ANN ARBOR—The famed Berlin Philharmonic Orchestra, comprising 106 musicians, Herbert von Karajan conducting, was heard in the ninth concert of the Choral Union Series at the University of Michigan March 15 at 8:30 p.m. in Hill Auditorium.

The world-renowned orchestra left

Berlin on Wednesday, February 23, for its first tour of the United States and Canada, in the course of which it was to give 26 concerts in both countries.

Founded in 1882, the Berlin Philharmonic has long been renowned through its extensive tours all over the Continent as one of the most respected in Europe. Under the eminent Wilhelm Furtwaengler, who had been its conductor since 1922 and who died last year, the Berlin Philharmonic became particularly noted for its wide range of orchestral achievements.

Herbert von Karajan is a 46-year-old maestro already acclaimed as one of the most colorful artists on the international podium.

In recent years his fame has spread through concerts and recordings with the London Philharmonic Orchestra, of which he is the chief conductor, through his opera performances every season at Milan's La Scala, and through his appearances at Europe's major music festivals—including Edinburgh, Salzburg, Bayreuth, Lucerne, and Aix-en-Provence.

### Boston U Has New String Teacher Programs

Violinists and string teachers are being offered advanced classes and workshops directed by two outstanding artists, Joseph Fuchs and Rafael Bronstein, this semester at Boston University's school of fine and applied arts, college of music, Dean Robert A. Choate has announced.

Joseph Fuchs will make four visits to the campus for eight two-hour master classes. Soloist for four concerts with the Boston Symphony Orchestra this season, the violinist will also give a limited number of private lessons and present two programs under the auspices of Boston University.

Rafael Bronstein will continue his fortnightly visits from New York for his Violinists Workshop and for private lessons, schedules for the latter being closed with a waiting list established. However, there have been openings for performers, teachers and auditors in the workshop.

A special course of interest to violin teachers is the String Teaching program under Dr. George Bornoff, professor of music education at the school

(Turn to page 34)

# N.C.B.A. **National Catholic Bandmaster's Association**

By Robert O'Brien  
President, NCBA

St. John's University  
Collegeville, Minnesota

## **NCBA Summer Band Camp To Be Held on the Campus of the University of Notre Dame**

**CAMP DATES—AUGUST 16-26**

Last August, in its initial year, the NCBA Summer Band Camp gathered over 90 young Catholic boys and girls from over eight states. This year, from all advance indications, the attendance will more than triple that number.

The purpose of the camp is to extend the basic concept of Catholic Music Education through the means of association of many Catholic young people in the common interest of band music. As a primary aim of the NCBA this concept will be strengthened and developed under the guidance of competent bandmen who are solely interested in Catholic Education, the Catholic Band, and Catholic Music.

The religious exercises are considered an integral part of the camp and include daily mass in common, daily recitation of the rosary at the Grotto of Our Lady, etc. A camp chaplain will be available at all times to the students. Religious and lay counselors will be available at all times.

The camp operates on a non-profit basis. All money derived from the camp goes into Catholic Music Scholarships and Catholic composition commissions.

All members of High School bands in the association are eligible for enrollment in the camp. Non-association schools may submit applications for students to attend. The association is asking that only school musicians from the ages of 13 through 18 make application. In view of the enrollment policy of the NCBA we place no limitations on religious denominations.

Classes will include music theory, sectional rehearsals, ensembles, full band rehearsals, and private lessons. The outstanding ensemble will be chosen to play for the NCBA convention on August 28 at which time a special award will be presented them.

Recreational facilities of Notre Dame are available to the summer camp student. These include softball, tennis, swimming, golf, movies and other indoor sports.

The most amazing fact about the NCBA camp is the very low rate of \$50.00 which includes tuition, activities, room, board and all fees. A student can attend this camp for the extremely low fee of \$5.00 per day.

Members of this committee which has worked very hard for a year preparing this year's camp include Sister Celena, C.S.C., Sister Vincent, C.S.C., Brother Robert, C.S.C., Mr. Franklin Davis, Mr. James F. Herendeen, Mr. Howard Hornung, Mr. John Giambruno, Mr. Gilbert Johnson, Mr. Walter Kuebler, Mr. Eugene Leahy, Mr. Robert O'Brien, and Mr. William Watts. Rev. G. Carl Hager, C.S.C., will act as advisor and chaplain as well as camp faculty member. Brother Roy Nash, C.S.C., is the NCBA Summer Camp Chairman and will answer any information addressed to him. Bro. Roy Nash, C.S.C., Band Director, Boyssville, Clinton, Michigan.

## **NCBA Page Honors Outstanding Composer Member and NCBA National Chaplain**

The Reverend G. Carl Hager, C.S.C. is widely known as one of our country's outstanding composers. We know that,



Rev. G. Carl Hager,  
C.S.C.

in addition to this undisputed fact, he is also one of our association's most earnest and hard working members.

His initial efforts helped make possible the beginning of the NBCA and his continued help, advice, and cooperation have made it grow into the national force in Catholic Band Music it is today.

Father Hager is the composer of a "Scherzo for Band," which was used successfully on the 1954 tour of the Notre Dame Concert Band. Father has only recently turned his talents toward composing for band. After ordination,

he won a masters degree in English and taught that subject for seven years at Notre Dame. During this time he was also director of the famous Moreau Seminary Choir, preparing himself for this by attending Pius X School during the summers. He was director of the Choir in its appearance in the Warner Bros. picture, "Knute Rockne, All American." When he turned to choral composition and composed a Mass for the choir, his superiors were prompted to send him on for further studies in music. Father Hager went on to obtain a masters degree in composition at the University of De Paul, studying under Dr. Leon Stein, well-known composer and musicologist, and Alexander Tcherepnin, internationally famous Russian composer.

Besides his "Scherzo for Band," Father Hager has composed several sacred motets, "Andante and Allegro for String Trio," a string quartet, "Adagio for Violin and Piano," and a suite for piano entitled "Grand Concourse," which was performed last fall at the festival of the University Composers Exchange. Father Hager is at present an associate professor of counterpoint and modern composition in the music department at Notre Dame, and has been actively engaged in introducing a fuller music program in the Liberal Arts College there. He is also spiritual director and a teacher in the summer band camp of the National Catholic Bandmasters Association.

The End

## **Penn. Western Band Festival Set — May 12-14**

Aliquippa High School, Pa., is the host of the Western Division State Band Festival to be held May 12, 13, and 14. Participating in this festival will be representatives from 200 high schools of western Pennsylvania. Musicians for this band will be selected from the 9 district festivals bands that were held prior to April 16.

The guest conductor will be Frederick Fennell of the Eastman School of Music, an inspiring and dynamic director.

## **Wenger Has Excellent Music Variety Shows**

A series of musical variety shows has been released by the Wenger Music Equipment Company, Owatonna, Minnesota. These variety shows are ideal for school groups as it gives an opportunity to use a great amount of musical talent in an interesting and continued presentation.

Each show is complete with full instructions concerning scenery, dialogue, (Turn to page 42)

# "AMERICAN SYMPHONIC BAND OF THE AIR" MAKES DECCA ALBUM

## Revelli Honored By Being First Conductor

On the afternoon of March 25th, an exclusive long distance interview with William Sandberg of New York City disclosed that contracts had been signed by the newly formed 57 piece "American Symphonic Band of the Air" and Decca to make a 12" Hi-Fidelity LP Album. The album will contain approximately 40 minutes of the finest symphonic band music ever to be recorded.

Mr. Sandberg stated that Dr. William D. Revelli, Director of the University of Michigan Band was to be the first conductor of the new recording band. Other great conductors in the school, college, and professional field will be selected for future albums.

The Editor and Publisher of THE SCHOOL MUSICIAN Magazine was invited to the recording sessions at the Decca Studios in New York City on April 26 and 27 for the purpose of photographing and witnessing this history making event. The full story with pictures will appear in the June issue of THE SCHOOL MUSICIAN.

## Advisory Board Named

Mr. Sandberg released the names of the twelve men who would constitute the advisory Board of the "American Symphonic Band of the Air" during the March 25th interview. Representing their national organizations they are:

### American School Band Directors Association

Dale C. Harris, President, Pontiac, Michigan; Pat Arsers, Vice President, San Antonio, Texas; Arthur H. Brandenburg, ASBDA Editor, Elizabeth, New Jersey.

### National Catholic Bandmaster's Association

Robert O'Brien, President, Collegeville, Minnesota; William B. Watts, Secretary, Detroit, Michigan; and Dr. Eugene Leahy, Official Board, Notre Dame, Indiana.

### American Bandmasters Association

James C. Harper, President, Lenoir, North Carolina; Glenn Cliffe Bainum, Secretary-Treasurer, Chicago, Illinois; and Clarence Sawhill, Los Angeles, California.

## College Band Directors National Association

Hugh McMillen, President, Boulder, Colorado; Dr. William Revelli, Past President, Ann Arbor, Michigan; and Harold Bachman, Gainesville, Florida.

Because the actual recording dates were set for the days that THE SCHOOL MUSICIAN was at press, it was impossible to report the full particulars in this, the May issue. Be sure to read the June issue to learn of this great new band that boasts such instrumentalists as James Abato, solo clarinetist; Al Gallodoro, first saxophonist; Gene Brown, first trumpet; and Harry Shulman, first oboist.

## Mountain Comes to Mohamet At Weston, West Virginia

Not being able to take his reed section to the West Virginia Music Educators Conference where Arthur Saam Best of Western Reserve University held one of his outstanding clinics on "Clarinet", band director Sidney J. Katz, Weston, West Virginia did the next best thing by bringing Mr. Best to Weston after the Conference was over. The W.V.M.E. Conference was held in Morgantown, West Virginia at the West Va. University beautiful new music building, February 17-19 and on the 19th Mr. Best traveled the 72 miles to Weston to work all day with the reeds of the three Weston Bands, Grade School, Junior, and Senior Bands.

Mr. Best instructed each of the reed sections for one hour which required the use of the full day. He also took the time to work on individual prob-

lems and the youngsters benefited greatly from his instructions. Each year the band invites some outstanding music teacher to help the individual sections and the band as a whole. Mr. Best's versatility on the various reed instruments can be best summed up by saying that he exemplifies the artist-teacher who can both explain and demonstrate the fine points of musicianship as well as the fundamentals of playing.

## "Give the Music Repair Man an Orchid, too"

By David Wexler

"So much acclaim has been accorded the instrumental star that an important figure behind the artist's performance has been generally overlooked," contends David Wexler, Chicago wholesaler.

"To be sure, there is no substitute for musical talent, and a good instrument to express that talent. But how many of us ever stop to reflect on how essential a role the repair man, the adjuster, the tuner play in the performance that thrills.

"Of course, no artist would choose anything but an instrument basically well built in the first place. But there are so many things that can go amiss with even the finest instrument that the services of the repair expert are vital. A trumpet's valves may stick. A violin bridge needs to be perfectly set. Bellows of an accordion may leak. Piano keys must be precisely in tune. What sour notes can come out of a sax, should the mouthpiece need fine adjustment. What mischief weather and climatic conditions can do to the priceless Stradivarius.

"There are thousands of problems of repair, adjustment and conditioning the repair specialist must solve. And he

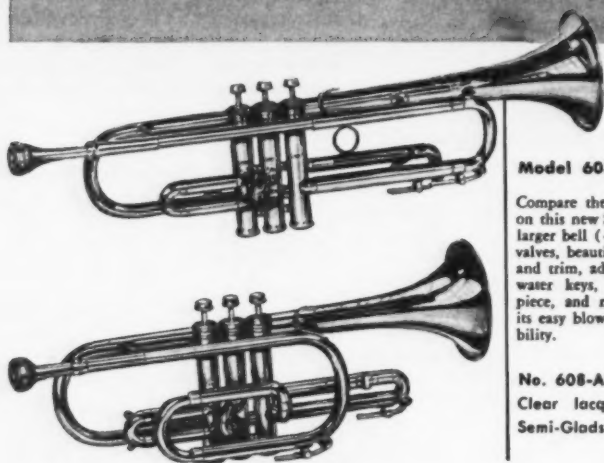
(Turn to page 38)



Arthur Saam Best (foreground) of Western Reserve University is seen performing before the Weston, W. Va. High School woodwind sections during his one day clinic at their school. Sidney J. Katz, ASBDA State Chairman, (upper r) is the director of the band.



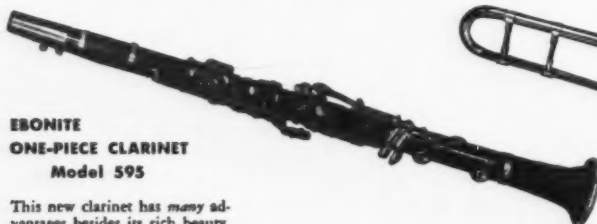
# DARING YOU TO COMPARE



## Model 604 — SUPER-COLLEGIATE CORNET

The most beautiful instrument in its price class, completely new, Model 604 is larger in bore and bell (4-13/16"), with a more powerful, rounder, distinctively cornet tone . . . "kicks-off" like a professional instrument. Fine intonation. New Top-Action valves, sparkling solid nickel silver bell flare, leader pipe and other trim.

No. 604-AN — Clear lacquered brass. In Semi-Gladstone case . . . Only \$137.50



## EBONITE ONE-PIECE CLARINET Model 595

This new clarinet has many advantages besides its rich beauty. New one-piece design avoids the usually troublesome middle joint, also permits proper placement of C<sub>2</sub>-G<sub>2</sub> tone-hole for perfect intonation and response. Special Ebonite composition provides ultimate sonority and durability, while new wide venting flare in bore adds full resonance with maximum clarity to middle B, C and D. Special alloy, solid nickel silver keys are mounted in a natural comfortable lay — 17 keys, 6 rings, Boehm system, Key of B<sub>♭</sub>.

No. 595 in Deluxe tapered case . . . \$124.50

## Model 608 — SUPER-COLLEGIATE TRUMPET

Compare the multitude of first line features on this new Super-Collegiate trumpet. New larger bell (4-13/16") new Top-Action valves, beautiful nickel silver bell flare and trim, adjustable third slide, two water keys, professional mouthpiece, and many others. Test its easy blowing, response, flexibility.

No. 608-AN  
Clear lacquered brass. In  
Semi-Gladstone case  
Only \$137.50

## SUPER COLLEGIATE

### Beauty . . . PLUS SOLID NICKEL SILVER BELLS

Distinctive feature on Super-Collegiate Trumpet, Cornet and Trombone is their richly engraved Bell of solid nickel silver. They add sparkling beauty and contrast while definitely improving tone quality and power to the highest standard in student line instruments.



## Model 598 — SILVER FLUTE

Drawn of seamless nickel silver tubing, with leakproof tone hole sockets drawn from the body wall. Accurately tuned, with four adjusting screws to assure continued perfect pad seating. Fast, light action is assured by precision keys of special alloy nickel silver. Rib construction. Burnished bright silver finish. Key of C only. Closed G<sub>2</sub> key.

No. 598 in Case . . . Only \$150.00



## Model 613 SUPER-COLLEGIATE TROMBONE

A new and finer trombone with a host of "first line" features. New larger bell (7-1/2"), new proportions that give a bigger, broader, more powerful tone with finer tuning. Tuning slide, individually braced assures constant alignment. New beauty, too, with solid nickel silver bell flare and trim. Equipped with both slide and slide to bell lock, and Holton professional mouthpiece.

No. 613-AN — Clear lacquered brass. In Shaped Case . . . Only \$137.50

## Mellophone No. 523

In F with  
slide to E<sub>♭</sub>

## French Horns

In F and E<sub>♭</sub>  
and B<sub>♭</sub>

## Alto Horns

In F with  
slide to E<sub>♭</sub>

## Baritones

Recording

Upright

SEE, COMPARE, TRY THE COMPLETE COLLEGIATE LINE AT YOUR HOLTON DEALER,

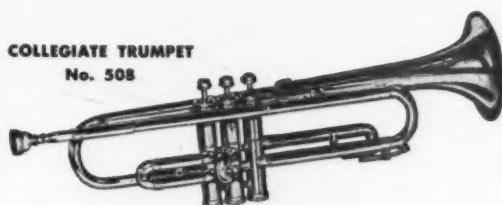
# with any school line instrument at any price!



**COLLEGIATE CORNET**  
**No. 504**

A brand new model with TOP ACTION VALVES, new larger bore (.465), and larger bell (4-13/16"), Model 504 has a rich, mellow, powerful tone of wonderful flexibility, exceptionally fine tuning, improved all-around performance. Non-corroding valves. Bb only.

No. 504-AN in Semi-Gladstone Case.....Only \$122.50



**COLLEGIATE TRUMPET**  
**No. 508**

A sensational performer, now greatly improved with TOP SPRING VALVES, larger bell, the new No. 508 delivers a solid and pleasing tone, acceptably interchangeable with cornet even in band work. Bore .459; bell, 4-13/16". Bb only.

No. 508-AN — Clear lacquered brass, nickel trim, in new Semi-Gladstone Case.....Only \$122.50



**COLLEGIATE METAL CLARINET**  
**No. 593**

Easy-blowing, highly responsive, beautifully tuned, this Collegiate Metal Clarinet produces a rich, full, "woody" tone, free from cracking and splitting found on wood clarinets. One-piece design avoids problems of assembling or broken "bridge" keys. Keys of strong tough nickel silver.

No. 593-B — Silver plate, in case.....Only \$109.50

No. 593-LN — Lacquered brass body, nickel keys in case .....Only \$104.50



**COLLEGIATE WOOD CLARINET**  
**No. 594**

An outstanding instrument of superior tone, accurate tuning, sensitive response, wide venting flare in bore for resonance and clarity. Made of selected, carefully seasoned grenadilla wood. Solid nickel silver keys. Bottom posts securely locked against turning. Bridge key beveled for safe assembly.

No. 594 in Case.....Only \$124.50

A new model with larger bell (7-1/2") and larger proportions throughout, giving a bigger, rounder tone of fine resonance. Improved slide action. Self-balancing. Hydraulically drawn non-corroding one-piece slides. Nicely trimmed with nickel silver. Braced tuning slide. Medium bore.

No. 513-AN — Clear lacquered brass, nickel trim, in standard case.....Only \$122.50

**COLLEGIATE TROMBONE**  
**No. 513**



**New Semi-Gladstone Case**  
**No. 5081**

Compact, newly-designed Holton Semi-Gladstone Cases for cornets and trumpets are particularly rich in appearance — in beautiful checked fabric finish, with amazingly durable Vinyl Plastic binding, and rich brass plated fittings. Notice the special compartment for carrying the mute and other accessories.



## New Improved TOP-ACTION Valves

Now featured in both Holton Student Lines, TOP-ACTION Valves offer a feather-light touch that just can't be matched. Springs "lift" instead of "push" — for easier, swifter, effortless and quieter action. Try them. Fitted to amazing precision tolerances, the new valves feature a one-piece valve casing, positive quiet guide that maintains perfect piston alignment, and a larger diameter spring that provides more uniform pressure.



**Sousaphone**  
**in BBb**

**Saxophones**  
**Alto and**  
**Tenor**

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PREFERRED INSTRUMENTS FOR OVER HALF A CENTURY

These

LEBLANC



PARIS WOODWINDS  
AND BRASSES

TEACHERS: Write for our  
newest booklet, "The  
Code for Quality in Instru-  
ments for the Beginner"

G. LEBLANC CORPORATION  
KENOSHA, WISCONSIN



# These are the keys to an enchanted land

How lucky the child who holds a Leblanc in her hands, for she holds the keys to a happy adventure. To her, through joyful hours, its lovely voice will be a song of praise and encouragement, its silvery keys a playground in a fairyland of sound. And of such inspiration is born the eager interest, the bright hope, the patience a little explorer needs to find rewards in music.

Little wonder that today so many teachers recommend the incomparable Leblanc as a child's first instrument. For who more than a beginner needs the inspiration of its matchless tone, its easy action, the confidence that only this artist instrument can give. How truly to the beginner are these the keys to an enchanted land.





# PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

Jack H. Mahan, Executive Secretary  
Phi Beta Mu, 3507 Utah  
Dallas 16, Texas

## Meet Your Brothers



John W. Gilfrey

John W. Gilfrey came to Louisiana from Portland, Oregon with eight years experience. Is band and orchestra director at Lafayette High School, Lafayette, Louisiana. Is a Past Director of District III, L.M.E.A., Past President of Phi Mu Alpha. At present is president of Southwestern Louisiana Music Educators Association and Vice President Epsilon Chapter of

Phi Beta Mu. Had BS Degree from University of Oregon and Master of Education Degree from Louisiana State University.

Robert Hughes, BS Degree Kansas State Teachers College. Master Music Education Degree from Kansas State College. Is director of the Baton Rouge Senior High School Band. Has been State Chairman for American Junior Red Cross and State Chairman of the Louisiana Experiment of the International School Music Project. Is Sec.-Treasurer of Epsilon Chapter of Phi Beta Mu.



Robert Hughes

we'll parade for all the children, and everything from the opening of a "Clean Up" campaign to annual Boot and Saddle Club Horse Show. Moreover, except for the direct solicitation of the various organizations and clubs in the community, there were no "Tag Days" or "house to house" solicitations.

Ours is an average small town American community and not unusual in any way. What has been accomplished here can be done, and is being done throughout our music loving country everywhere. However, it is my sincere hope that some of our fund raising ideas can be of assistance to other band directors, should the necessity for a new band uniform drive present itself in their situations.

The End

## Boston U Has New String Teachers Program

(Continued from page 27)

of fine and applied arts and director of the string development program.

Inquiries regarding these programs should be made directly to the Boston University school of fine and applied arts, college of music, 25 Blagden St., Boston.

## \$5000.00 In 5 Months

(Continued from page 12)

complishment for all concerned in this splendid effort. A Victory banquet was planned by the Band Boosters Club with school and city officials invited as guests of the parents. The West Hall was crowded to celebrate a job well done.

More than a year has gone by, and in retrospect it is easier to see what made the success of this group and community effort. First, the high school principal, superintendent and school board were solidly behind the Band Boosters Club. Second, the parents were 100% for the Drive, and worked unstintingly toward its success. Third, the band had built up a reservoir of good will in the community by participating in all the activities where the stimulation and power of live music could be felt. The band serves the community twelve months of the year, with summer out-door concerts at the Athletic Field or on the State Hospital lawn, 4th of July Parade and concert at the Firemen's sponsored celebration at the field which annually draws between three and four thousand people. There are the Patriotic parades, the Jaycee sponsored Hallo-

(Continued top col. 3)

## ENTHUSIASTIC RESPONSE TO "ALL AMERICAN BANDMASTERS BAND"

Much enthusiasm is being exhibited in the All American Bandmasters' Band to be featured at the Mid-West National Band Clinic next December at the Hotel Sherman in Chicago. Each year the Mid-West National Band Clinic comes up with new ideas that surpass the past year's peak of performance—and the 1955 All American Bandmasters' Band is sure to top all the superlatives of previous years. Already a number of the most outstanding instrumentalists from various sections of the country have volunteered their services in making this a thrilling event for both performers and listeners. Next month an attempt will be made to list the personnel that has been determined by the time the June issue goes to press, with pictures as far as are available.

The All American Bandmasters' Band is open to Band Directors, Music Teachers (public school and professional), professional musicians, and other musicians who are high school graduates. The band is not open to high school students. It will be conducted by Lieutenant Colonel William

Santelmann, Conductor of the United States Marine Band of Washington, D.C. for the past fifteen years. Lieutenant Colonel Santelmann is one of the truly great musicians of modern times, and playing in this band under his leadership is sure to be a genuine inspiration. Four rehearsals are planned on Wednesday, Thursday and Friday, December 7, 8 and 9, with the concert on the evening of December 9. With this amount of rehearsal time, and with the quality of personnel planned, there is no reason why perfection cannot be attained.

The first announcement of the great band was made in the April issue of THE SCHOOL MUSICIAN. If you have not written for your application, do so immediately for the response has been excellent. Write direct to Lee W. Petersen, Executive Secretary, Mid-West National Band Clinic, 4 East 11th Street, Peru, Illinois. Do it today before you forget. Applications are pouring in every day. Don't be late and be sorry.

Special to THE SCHOOL MUSICIAN . . . . .

## "THE BIG BRASS BAND" PROGRAM TO START IN SEPTEMBER . . . LASKY

"It has taken much more time than originally contemplated to prepare for production of my motion picture: 'The Big Brass Band,' which features the search for the *first-in-history* 110-piece All-American High School Band," says *Jesse L. Lasky*, famous Hollywood Producer.

"The picture will go into production next year. The search, with Clarence Sawhill of University of California at Los Angeles as National Audition Chairman, will begin in January, 1956. This postponement makes it possible to carry on the National search for the All-American High School Band during the Spring Semester when High School musical organizations are at their peak.

"Brochures explaining full details of the search and trip to Hollywood, including application blanks for students who can qualify, will be mailed in September of this year, to every high school band director, and to all music stores in the United States.

"With the whole-hearted support and cooperation from members of American Bandmasters Association; College Band Directors National Association; American School Band Directors' Association, and the Music Educators National Conference, we believe this historic project will prove a great stimulant to school music education, and will arouse a greater appreciation for Band Music on the part of the American public." . . . *Jesse L. Lasky*.

### "THE BIG BRASS BAND" SCHEDULE

#### September, 1955:

Announcement of dates and distribution of Brochures and Application Blanks.

Negotiating and compiling list of American Band Directors who will conduct auditions.

#### January, 1956:

Start of auditions throughout nation which will continue until May 1st.

#### May 1st to May 25th:

Devoted to selection of the best qualified and recommended student instrumentalists, from the finalists, who will be notified by wire on May 21st of their election to membership in the All-American High School Band.

#### June 20th:

Finalists to be flown to Hollywood for rehearsals and appearances in picture.

#### Note:

The actual production of the picture will start about May 15th so that scenes will already be shot in which the All-American High School Band does not appear.



In a typical music room scene, three school orchestra members run through a memorized passage. From left to right, they are playing Laberte Violin, Viola, and Cello. Laberte instruments are distributed to music dealers by Buegeleisen & Jacobson, Inc., 5-7-9 Union Square, New York 3, N.Y. In Canada, by Buegeleisen & Jacobson, Ltd., 720 Bathurst St., Toronto 4, Ont.



### 12 Sided Baton "Friskie" Introduced by Selmer

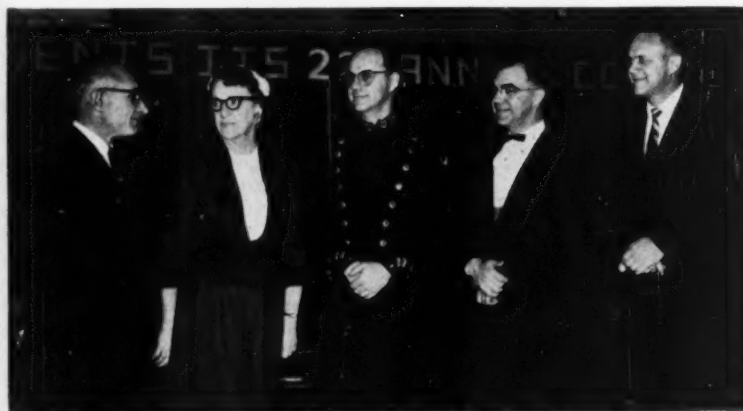
The most distinctive new twirling baton in many years has just been released by Selmer-Clark. It's the Friskie, a deluxe exhibition model with a design completely different from anything you've ever seen.

The new Friskie is made of 12-sided seamless steel, brightly chromium plated. As the baton twirls, the 12 facets reflect light just as the surfaces of cut stones throw off radiant flashes. The effect is much more brilliant than the usual dimpling and other methods usually employed to make the baton sparkle.

The 12 facets have been carefully smoothed at the edges to make the Friskie comfortable to hold, twirl, and catch. And the size, about the same as the popular 9/16" round batons, makes the Friskie especially easy to handle.

The chromium plating, white rubber ball, and tip are all typical of Selmer-Clark's high quality standards, but the Friskie has an extra touch of luxury in

(Turn to page 46)



On Sunday afternoon March 6, the Lockport Illinois Township High School Band of 100 pieces presented a "McAllister Memorial Concert" in memory of the late A. R. McAllister of Joliet, Illinois. Participating in this beautiful tribute were (l to r) Ernest O. Caneva, Director of the Lockport Band; Mrs. Clara McAllister Bruzek, widow of the late A. R. McAllister and honored guest; Archie McAllister, Jr., director of the nine time national championship American Legion Band, a son and guest conductor; Forrest L. McAllister, Editor and Publisher of THE SCHOOL MUSICIAN magazine, a son and guest conductor; and Louis F. Bottino, Superintendent of the Lockport schools.



# Philosophy —

## Reharmonized

By Nolan John Sahuc

The most important function of the philosophical view presented here is to show why and how a music program should be included among the total educational experiences of a child. This view point is therefore a supporting philosophy. It is a philosophy for the idealist. To say that music is "good for the child" is insufficient. To say that there is "an elevation of spirit wrought in the child by music" is inadequate. A philosophy must do more than this to be practical and effective.

*Music* — the right kind of music, presented in the right way is the basic principle underlying this philosophy. As Will Earhart recently very philosophically wrote, "music has no extraneous function that is greater than itself, speaks no language but that which we understand when it sounds. It is a language understood by the spirit; and as such it belongs to the eternal verities — to the things unseen that do not pass away."

Not only those actually participating in the activities of the music classes, but every member of a school must receive benefits from the music program. Orchestra, band and chorus members, to be sure, will rightfully obtain the bulk of the benefits, but where the music program is integrated into the general and overall activities of the entire school, every member of the student population receives *real* and *lasting* musical experiences.

Musical performances for assembly programs and athletic events, and even small groups of individuals from the special music classes performing for school clubs, or in general music classes, can help foster effective experiences in instrumental and vocal music for all the children, even those not enrolled in the music department.

Every student should be extended an opportunity to participate in some form of the music department's activities. Any child who wants to participate, should be allowed to do so. Every possible effort which will help this cause should be made by the music teacher and anyone else who is concerned and responsible for a child's education whether they be parent, principal, superintendent, member of the school board or others. Many can share in making musical experiences available to children. According to an investigation by the American Music Conference, 95% of the parents of this country approve of teaching music in schools.

Unless *every* child profits in some way and unless every child who *wants* to participate is offered or extended an opportunity, how can the inclusion of music be substantiated within the curriculum, within the schedule, or within the budget? How can we call it equal educational opportunities? Unless *every* child benefits musically, the ever famous slogan of the Music Educators Conference, "Music for every child. Every child for music," becomes useless and valueless. Every musical organization in the school must carry its share of this responsibility.

The music educator's guided program should furnish profound, intense and rewarding musical enjoyment. This means, children reacting to a deep, strong, and sheer pleasure derived from many and various musical experiences. The students themselves will find this real enjoyment or pleasure if it is there and if it is worth enjoying.

A refreshing and stimulating change as well as a period of relief should also be a part of the music director's intentions. Something which will

furnish a refreshing relief from regular academic class work and the daily school routine. During the music period the student should be exposed to something new and different, something that will furnish a "spark" — out of this appreciation and response will develop. That the student should receive guidance to develop the mind and the emotions and that music stimulates the child mentally and physically, are almost trite, nevertheless, quite often the emotions are forgotten entirely. Beauty is associated with the emotions and beauty is certainly an essential part of music. Children are quite capable of finding in music which they perform or hear, these new things, these refreshing things, the beautiful.

Too often, beauty and the refresh- ingness are lost in the study of the fundamentals of music, in drill upon terms and symbols, in techniques of the instrument, or in over emphasis of breathing or articulation. These essentials matters are necessary, but beauty should not be sacrificed in the process.

The school's music activities should offer many opportunities for better personal and emotional adjustment of the individual students. Because the very nature of school music is group activity and coordinated responses, very often there exists a lack of consideration for the individual child's shortcomings, handicaps, tastes, capabilities, or interest. Therefore, the musical organization should furnish a wide range, a complete variety, a great wealth of musical experiences in its activities and through its literature. It is educationally sound for the group to experience successful accomplishments, but there must also be individual successfulness

(Turn to page 45)



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## The Percussion Clinic



By Dr. John Paul Jones

Send all questions direct to Dr. John Paul Jones, Conservatory of Music, 1508 Third Ave., Albany, Ga.

The state finals are upon us! This means that many have passed a preliminary test and are thus qualified to enter stiffer competition. But, may I bring something to your attention, drummers? And, I think this may serve equally well for other instrumental soloists. If you rated superior in your district contest it may not necessarily be because you are the best. Very possibly it is because you *show* promise and are deemed capable of better work than you are doing now provided there is sufficient polishing of the rough spots.

To many the district contest is not the final answer to superior musicianship, but only a means toward an end. If you are to rate superior you will present a performance without flaws—clean cut and finished in every respect. If this is not the case you do not deserve such a high rating, except that

it may be an indication of the judge's opinion of your possibilities. I have many times been overjoyed at learning that a contestant I have so passed on has vindicated my prediction and come out in the state competition with a Superior rating.

Then there is another side. This concerns the student who rates Superior in the district contest and who feels that he is forever thus superior. I have seen many a district-superior come out only excellent in the state because he believed that superior is superior no matter where you find it. 'Taint so! You are playing in the major league when you enter the state contest—your competition is not a mixture of good and bad but your competition is the cream of the state and you should

be so mindful. If there ever were a time when a contestant needs to work it is between the district and the state contests, especially if there is any doubt about the superior rating.

So, if you are to go further let's not lose one day of practice.

Now there is still another side—for those who have not rated superior. I believe thoroughly in music contests. I know of nothing which has aided the growth of school bands and orchestras as has the contest, and I hope we never lose sight of it. The contest and the preparation for it is a most wonderful training ground for the student and for the director. Every section should be well represented in the contests. Advantage should be taken of every opportunity to appear either individually or in groups—and especially should we have more of the latter. From every band there should

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be many entries in the ensemble contests—brass, woodwind, string, and percussion. Each band should not be represented by just one entry, but by as many various entries as the regulations will allow. You will be amazed how this group-work will build up the band and orchestra.

### NEW MATERIAL

I should like to bring to your attention a new book for bands and orchestras called *Your Concert Reader* and subtitled: "An Introduction to Concert Playing." This book, of which I have the percussion part, seems to do exactly what it intends to do—develop practical sight reading, phrasing and the understanding of time, meter, style, concert routines, conductor's techniques, and cues.

This book may be used by the individual or in group-work and I believe especially the latter. Written by David Gornston and Harry Huffnagle the *Reader* is published in six books: "Drums, Bass Clef instruments, C instruments, F instruments, E<sub>b</sub> instruments and B<sub>b</sub> instruments." The set is published by B. F. Wood and sells for one dollar per book.

So, until we hear of the finals for the state let me wish each and every one of you the very best in your state competition.

### The Band Stand

(Continued from page 10)

mean it. We plan to continue presenting a picture of a representative college or university band in each issue of this page. When no picture is used you will know that none were on hand. We try to keep each division equally represented but this is impossible unless you keep us well supplied. Why not send that concert picture to THE SCHOOL MUSICIAN magazine, Suite 302, Joliet Bldg., 4 East Clinton St., Joliet, Illinois—NO—Not Tomorrow—BUT TODAY before you think about Commencement and the summer vacation!

The same holds true for programs showing actual first performances of original band works by your college band. We must have the proof before we can list it. Why not make your Editor's job easier by keeping him well supplied with programs, pictures and news items which he can use? It can be mutually beneficial. Try it!

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Is The First Of The  
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## "Give The Repair Man An Orchid, Too"

(Continued from page 29)

solves them . . . day after day . . . year after year. Unheralded . . . unsung . . . toiling unnoticed but faithfully "behind the scenes," this forgotten hero devotes his lifetime to the cause of good music and good musical performance.

"And so I say . . . when you thunder your approval to the artist whoever he may be . . . and wherever he may play . . . save an orchid, too, for Mr. Repair Man and his skilled hands, and his patience, and his technical genius . . . all of which may have helped in no small way to make the star's performance so glorious."




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By David Kaplan

Send all questions direct to David Kaplan  
Director of Music, Reynolds Community  
High School, Reynolds, Illinois.

### The State Finals

To some, the state contest is but an anti-climax. Total effort has been directed toward the local contest and after it a let-down appears to set in. Often the student's performance at state is considerably inferior to his local performance. Now, this situation is fortunately not universal. Where it exists certain steps should be taken to correct the lethargy.

After the district or county contest is over it is a good idea to take some time off before preparing for state. After all too much concentrated effort can result in staleness. When the solo or group is ready to get going again it is wise to devote time to discussing the judges' comments. A new appraisal of the music may take place due to the added hints at execution and interpretation.

In reviewing the solo, it is good to refer to the music, thinking out the new hints carefully and quietly. For the first few times play the solo looking at the music. Save the memorization until a bit later. Do not begin hurriedly; take the tempos a bit slower, gradually bringing the music up

to performance level. The intelligent review of a solo or ensemble bears heavily on the outcome at state.

Consider for a moment the concert pianist or violinist. Some items in the repertoire are demanded over and over again. Each replay of the concerto is regarded by the artist as a new experience. To an extent the same should take place with the student. A work of musical worth can stand limitless performances. The student should view each performance in somewhat of a new light.

Preparing for state is not merely a continuation of the local contest. It is more. It is advanced performance in which the technique is more adequately controlled and the subtler nuances given more attention. To prepare for state is to prepare for a finished performance.

### New Music Reviews

*Little Concerto No. 2* by James Collis.  
Hansen, 1955, \$1.50

James Collis, the editor of Clarinet Magazine, has written another little number to complement his First Concerto. Like the First this effort is designed for the younger student. Opportunities for interpretation, phrasing, linear playing, and technique abound everywhere but, and this is important, these problems are within the scope of the youngster. Notes on performance have been contributed by the eminent clarinetist and teacher, Daniel Bonade, and the piano part has been edited by Julius Mattfeld.

The first movement (3/4-Moderato-concert Eb) is very charming. In itself it would make a very nice contest or recital choice for the youngster. The student will find a certain amount of technical work in the slurred 16ths. The piano part is not mere accompaniment but a necessary, interesting part of the total picture. The second movement is an Andante Cantabile (concert Bb) while the Finale is an Allegro 2/4 in which much low register work is employed. A long cadenza is found here.

My favorite is the first movement but all are useful for the student. This Grade 3 material is a bit more demand-



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ing than Concerto No. 1. To give the young student good solo materials has been Mr. Collis's task and he has met it very well.

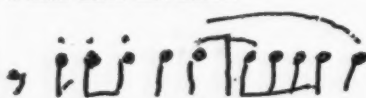
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*Two Fugues by J. S. Bach—arranged for mixed clarinet quartet by Arthur D. Case. Hansen, 1954. Score and parts \$2.00.*

The playing of fugues by the small ensemble is musical experience of a high order. It is often the case that a student's opportunities in quartet playing are limited to the vertical arrangement—the kind where all voices move together ALL the time. Now, this is no overall indictment of chordal music. It rather points to the fact that the moderately advanced group should tackle contrapuntal music, music in which there is some independence of parts.

Fugue 1 is tonal, that is the subject is changed as the various voices enter. The tempo indication is Allegro Maestoso, quarter note equals 132 in 4/4. The subject in whole, halves, and quarters begins in the bass clarinet and is taken up by the alto clarinet in bar 7, the second clarinet in bar 14, and the first clarinet in bar 21. The movement is not difficult in the sense that difficult fingerings or fast tonguing passages exist. The first clarinet plays generally in the sweet range, c (third space) up to d above staff, the second a bit lower, the alto in its middle register (g above staff down to e first line), and the bass up to g above staff, although there is some movement around the break.

Fugue 2 is real, meaning that the subjects remain unchanged. The tempo indication here is slower: Andante con moto in 4/4 (quarter note equals 80). The subject in this fugue offers a little more movement.



It is uttered first by the alto, then the second clarinet in bar 2, the first in bar 5, and the bass in bar 6. The ranges for the instruments are about the same as in Fugue 1 although the bass and alto are somewhat lower with the material laying better for them. No difficult spots await the Bb clarinets. Like in any fugal playing, the problems here involve correct entrances and steady tempos. The Bb parts are easier than the other two. Though the alto and bass parts are really not difficult they will require players who are beyond their beginning year.

Opportunities for phrasing are numerous and all shades of dynamics from pp (the end of the fugues) to ff are

found. The Fugues make a fine choice for the high school group seeking real independence of parts in their playing; the training and experience is excellent. Incidentally, I can visualize the Fugues as suitable clarinet choir music. A third clarinet part is enclosed in lieu of an alto part. The edition is clear, big, and not crowded. Each fugue occupies a page. Recommended for school ensemble libraries. Probably grade 3+.

\* \* \*

*Clarinet Duos - J. S. Bach - arranged by Gustave Langenus, Ens. Mus. Press, distr. by C. Fischer. 1954. \$2.50.*

While on the subject of Bach, here is another noteworthy publication. We might expect anything from Mr. Langenus to be significant and certainly these adaptations from Bach's piano, violin, and flute music are delightful. Mr. Langenus prefaces his volume with some remarks on 18th century ornamentation. By means of such good transcriptions clarinet players can acquaint themselves with the wonderful music of Bach, and in a way that is natural and practical—playing the music. Let us not forget that Bach himself transcribed music of other composers for his own instrument.

Mr. Langenus's adaptations are in good taste including music from the English and French Suites, the Inventions, Preludes and Fugues. Some of the selections are fairly easy such as the first from the Anna Magdalena Clavier book. Others like the Polonaise and Allegro from the flute suite require fast fingers and tongue. The volume is a good one and will be great experience for more advanced players. Grade 5+.

\* \* \*

*24 Technical Exercises - F. T. Blatt. Edited by Giampieri. Ricordi. 1954.*

Blatt was an influential teacher in his day; the 12 Caprices were discussed in the March issue.

The Exercises are somewhat traditional, featuring tonguing and finger techniques. They would be quite use-

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ful as supplementary material in the moderate advanced stage. The studies are usually a page long like No. 1, in C, which features triplets in various articulations. Some like 5 and 6 are only half a page. Slurred 16ths in the throat register is the feature of No. 2. Arpeggios, tonguing, finger work are treated in the other studies. Not all are fast etudes. Only the easy keys have been used; two sharps is as high as Blatt will go. The Exercises are not difficult and would seem to fit very nicely into the Grade 4 calibre. The edition is clear and concise.

### Reviews of Pamphlets

*Woodwind Workshop* - by Lawrence Intravaia. 48 pp. *School of Music, West Virginia University, Morgantown, West Va.*

The Workshop is a handy little guide to starting beginning students on each of the woodwinds. For purposes of space I shall have to confine the discussion to the clarinet section although I can assure you that the other sections are equally illuminating.

Generally speaking I find Mr. Intravaia's statements about the clarinet acceptable. "Start the student by using the mouthpiece . . . and barrel. This eliminates the concern of holding the instrument and makes the approach to one problem at a time much simpler." This statement on embouchure is very good. "Beginning students should be kept in the low register . . . until the embouchure is natural and comfortable." Unless the student be given adequate low register experience the higher register will not come easy. Too often the beginner is allowed to progress too rapidly out of the lower register. Mr. Intravaia warns that the fingers should not be held at right angles to the clarinet but curved with the left hand using a rolling motion to the A and A<sub>2</sub> keys. It seems to me that the author has done a commendable job in preparing this guide. It should be of great value to instrumental directors especially those without sufficient woodwind backgrounds. Contact Mr. I. at West Vir.

### Nuggets of News

Next month we shall get to Don McCathrens interesting pamphlets on reeds and mouthpieces, some Boosey-Hawkes solos and ensembles, and the new Italian studies of Bonnard.

The End

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## The Choral Folio

(Continued from page 19)

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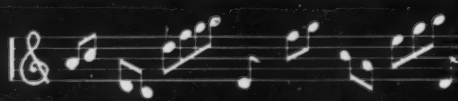


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## Wenger Has Excellent Music Variety Shows

*(Continued from page 28)*

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## Blueprint To Success

*(Continued from page 25)*

who work for the improvement of the College and community without too much thought of material personal gain.

Band experiences in a small state college can be most enjoyable with a high percentage of the total enrollment participating if there are sufficient opportunities for expression, adequate financial support, interest of fellow faculty, cooperation with those who can assist in the development of the band, and students who will help to the best of their ability when they see an opportunity. It is the duty and responsibility of the director to unify these elements by his enthusiasm, energy, sincerity, and ability to produce an ever improving organization.

The End

# The Band Forum ...

By Daniel Martino, A.B.A.

## The Pause That Refreshes

With the state finals looming in the offing, those conductors who are planning to take large ensembles to contest often find themselves at their wits' end as to how to keep their bands in the best possible playing condition and yet not lose that fine edge that will often mean the difference between a winning and a losing organization.

Too frequently the policy is to rehearse and "re-rehearse" the numbers to be performed for adjudication, in the vain hope that this will aid the group to attain the desired degree of perfection. Alas, this is a fallacious theory. Even professional groups can easily go stale when numbers are over rehearsed, and school musicians have the very same reaction.

One solution might be to refrain for a period of time, perhaps a week, from any rehearsing of the so-called "contest numbers." This procedure will give the group surcease from playing and hearing the same old tunes again and again. Perhaps a concentrated program of extensive sight reading, emphasizing numbers which present performance problems entirely different from those existing in the selections to be used in competition would provide a

Send all questions direct to Daniel L. Martino, Director Department of Bands, Drake University, Des Moines 11, Iowa.

refreshing interlude between appearances at the district and state contests. During this time, the band members should even be encouraged to leave the contest selections in their folders during their daily period of individual practice. In music, as in any other field of endeavor, a plateau in the learning and developmental process may be reached, with frustrating results, if the students are pushed to continue rehearsing the same numbers and techniques. It is surely not a new idea to put aside, for a stipulated period of time, old problems and numbers, in favor of something entirely different and carrying a different type of challenge. It will be generally found that after such respite, the student will approach perviously rehearsed numbers with a new and fresh outlook, and some problems, either technical or emotional, will be solved by this new approach, rather more completely than would have been the case otherwise.

After resuming concentrated work on the selected contest numbers immediately before the state finals, the conductor would do well to vary his rehearsal technique as well. Any break in routine, however, slight, or of whatever nature, has a stimulating effect. A week of concentrated sight reading may well spell the difference between a Division I and a Division II in those instances where sight reading ability constitutes one of the bases for adjudication.

During the final rehearsals before appearing at contest, any conductor would do well to make constantly small variations in his conducting of each number. This procedure will increase his band's flexibility, and will ensure much closer attention to his beat. It is always a mistake to conduct any number exactly the same way each time it is played. This will often result in loss of attention from the players, as if they feel that they know *exactly* how each bar will go, they will lose interest and will soon feel that they would play the number with no one on the podium. But any variation, however slight, will result in closer attention, a

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closer rapport between conductor and performer, and, finally, a more inspired performance given by a more flexible playing-group.

Everything possible should be done to give the band members, individually and as a unit, complete confidence in their ability to accomplish what their conductor is expecting of them. On the other hand, the conductor should also have a feeling that, whatever, he may ask for during the contest performance, he will be able to call it forth from his band. A conductor-performer relationship such as this will invariably result in a fine performance.

Last, but certainly not of least importance, is the fact that the mere fact of WINNING a Division I is not the all-important goal. The real achievement should be the instilling in each band member a true sense of pride in a fine performance, a performance which is in every way the best that particular band is capable of giving. Then, regardless of the judge's decision, there will remain this abiding sense of pride, and a determination to improve the performance for another year. Only then will a band continue to grow, and to maintain respect for its conductor, and the respect of each member for the other, so essential to fine morale. Every contest participant cannot receive First Division, and as Dodger fans so confidently proclaim, "wait till next year!"

The End

## Keyboard Experience News

(Continued from page 14)

Schools, Mr. Norman Wampler to Mr. Mehr. In his letter, Mr. Wampler expresses his appreciation for Mr. Mehr's work in initiating the keyboard experience program. He says that the administration feels the keyboard program is a fundamental part of their total music program. It provides an introduction to instrumental music to every child.

Mr. Wampler goes on to say that the keyboard experience assists in the promotion of work with wind and stringed instruments. He says that a greater percentage of the children are entering the instrumental program as a result of the keyboard program. Mr. Wampler adds that both the children and teachers seem to enjoy the experience and that several of the teachers whose musical training has been rather limited have been able to carry on the keyboard program successfully.

There were many other interesting points in Mr. Mehr's letter, but these I have mentioned are typical expressions wherever the keyboard experience program is established.

Incidentally, the autoharp and resonator bells are used along with the piano in many schools as another approach to music fundamentals and to re-emphasize what has been learned from the keyboard.

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## Philosophy— Reharmonized

(Continued from page 36)

derived from any worth-while and rewarding musical experiences.

Very often the director will receive a better and more complete understanding of the student, when through music, an individual band, orchestra or chorus member reveals himself and his interests. This is especially true in music organizations because people are more revealing and more easily diagnosed within a creative and expressive activity . . . an activity of which he (the child) is a part, in which he contributes to the end product, and at which he is a success. Very often it is easy for the student's interests to be guided, widened and satisfied once they have been recognized by the instructor.

There should be no ill feelings toward the social implications of the school's music groups for certainly this is "a natural" — it is where the child's attitudes are formulated. The very nature of these organizations is founded upon group feelings and group spirit. In fact, they should be a great socializing factor within the school, the recognized and outstanding social groups. They are ideally suited to this

purpose. A happy spirit of group cooperativeness and responsibility should be cultivated. It should be zealously pursued at all times by the music educator. Democratic life situations should be *practiced*. Cooperativeness should be experienced, not verbally taught!

The morale of the music groups should affect the spirit of the whole school. The music department should actually be integrated into the basic philosophies and educational practices of the school so as to help make a better and more effective school. This is done by the school's chorus, orchestra and band making music a part of the life experience of every member of the school—by making these groups fit into the common goal of the school—by making the *school*, a completely musical school!

If the music program is to be successful, there should be extensive, beneficial, effective carry over into the student's out-of-school-life. In fact, it should become a part of him, a part of his every day life. It must be remembered that incidental out-of-school-education, is character education. There should be carry over associations with radio and television programs, motion pictures, phonograph or tape recordings, concerts and recitals,

magazine and newspaper articles, books, and many other incidental or informal occasions such as playing in small neighborhood groups, for parties, at church, or on picnics. The students will do this only if the music presented them in school satisfies their interest and makes them want more. This means the music itself must be interesting and satisfying and it must be presented in an interesting manner. Only then will music taught in school become a part of out-of-school-life.

Does the present music program lead the student to want more music after he leaves school—after graduation? If the student is receiving the proper kind of introduction, there is a carry over; however, with many students there is no carry over. This does not necessarily mean that all the members should become professional musicians, good amateur musicians, or even continue singing or playing. It does mean, however, that they should retain many of their musical experiences and impressions for adulthood. This is as possible in music as it is in any other subject. The students shouldn't recognize and understand only one type of music. On the contrary, music in many of its forms should be known to them after they graduate. The chorus should

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### Required Reading

Many directors require their students to read *The SM Clinical Columns* every month. It is used effectively as a text by having the students study and make a written report on their respective instrumental columns. Some directors require that a term paper be turned in twice a year based on two or more feature articles that have appeared. Many schools give their bands national publicity by appointing SM Teen-Age reporters who report directly to Judy Lee, *The SM Teen-Age Editor*.

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understand orchestral music and vice versa. They should be able to discover musical experiences for themselves. They should also be able to make use of these experiences after they discover them. They should know where to look for them and possibly how to create them where they do not exist.

Cultural implications and enrichment should certainly be found in the well balanced vitalized music program. Music of many lands and a variety of people should be the approach, and music in all its forms should be the material. There should be close connection between the music being performed, the composer, and the environment responsible for its existence. There should be close connection with the society and culture from which the music came. The child should experience tolerance, understanding and appreciation for all cultures and societies. In this way, the student participating in the music programs discovers the cultural and aesthetic as well as the intellectual significance of music.

In conclusion, it is believed that guidance and keen understanding, using music as a tool together with a supporting philosophy, can lead the child to knowledge and appreciation of the heritage and responsibilities which are his as a world citizen.

## 12 Sided Baton "Friskie" Introduced By Selmer

(Continued from page 35)

the ball, which is set with a gold-colored medallion. The medallion, stamped with the Selmer-Clark seal, is locked in place, and can't work loose even from drops on high throws.

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(Turn to page 48)



By Rex Elton Fair

See Flute Exercises Top Next Page

### New Music. Recently Published

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(Continued from page 7)

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(Turn to page 51)

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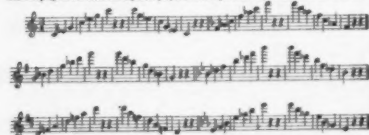
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A STUDY OF THE MINOR CHORDS

No doubt you will be greatly surprised to learn that the Minor Chords are constructed in the same manner as the Major Chords. There is but one exception and that is: the Major chord is lowered one half step, thereby becoming a Minor chord. You know that the Major chord of C, is C, E natural, G and C. Once Example I. The Minor chord of C, is C, E $\flat$ , G and C. Once Example II.

Example I: C, E natural, G and C. Example II: C, E $\flat$ , G and C.

All Minor Chords are built in the same manner as the above example above for Minor. Like the Major Chords, the following Minor Chord studies should be thoroughly memorized both orally and on your flute. Be sure to keep in mind that in ascending, the second note of each measure is the minor third. In descending, the third note of each measure is the minor third. If you are to make the program this writer has hoped for you, it is most important that you memorize these facts.



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(Continued from page 46)

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### S. C. District Festivals

Our South Carolina District Festivals were held March 7 through 11 at the following places: Spartanburg, Lancaster, Orangeburg and Latta. The adjudicators for these Festivals were former Director of the United States Army Band Captain Thomas F. Darcy, Jr., for wind instrument solos and ensembles; Richard Zimmerman, Director of Bands, University of South Carolina and Earl Beach, Director of Music, University of Georgia, for band events. My Gaffney Band emerged from the Spartanburg District with an overall 1 rating for the three band events—concert playing, sight-reading and marching—with 14 out of a possible 15 points score, and 8 of my soloists and small ensembles received a Superior rating while 4 more received a rating of Excellent, making a total of 12 soloists and ensembles, in addition to the full band, eligible to enter our State Festival at Winthrop College, Rock Hill, April 14-16.

### Church Brass Ensembles

Recently at the State Music Educators Convention, during one of the music demonstration meetings we were entertained and inspired by a group of sacred selections played by a brass ensemble composed of cornets and trombones from the Inman, South Carolina High School Band, directed by Harrison Elliott. As I sat and listened to the thrilling brassy play the famous old evangelistic hymns, I was reminded of the evangelistic crusades of such men of God as Billy Sunday, Charles Fuller, Merv Rosell, Billy Graham, B. R. Lakin and others. I wondered why more instrumental players and their directors from the communities and schools of America do not join hands with the church pastors and music directors of churches and have the thrilling and inspiring experience of using band and orchestra instruments in their church services and Sunday Schools. I do respect the beliefs of those whose religion does not permit the use of band instruments in church, but I challenge the beliefs of those who merely refuse to use band instruments because of tradition of formality, dignity and pride when they contend that the music

of brass instruments is not refined enough for use in worship. Brass instruments, artistically, can perform the church music of Bach, Palestrina, Handel and others with expressive


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By B. H. Walker

beauty comparable to the sound of the finest pipe organ, yet few churches ever use a brass soloist or ensemble in their services.

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"In the Service of the King," "Send the Light," "Stand by America," "My Faith Looks Up to Thee," "If Your Heart Keeps Right," "Since Jesus Came Into My Heart," "I Would Be Like Jesus," "As a Volunteer," "Praise Him," "Glory to His Name" and "I Need Thee Every Hour."

\* \* \*

DEVOTIONAL SOLOS arranged and edited by Newell H. Long and Margaret Sisson and published by Gamble Hinged Music Company of Chicago. Published as solo with piano accompaniment for cornet, trombone, baritone (bass or treble clef) as well as many other instruments. Contains such beautiful solos as "The Holy City" by Adams, "A Mighty Fortress" by Luther, "Ave Maria" by Bach-Gounod, "Abide With Me" by Monk, "Christ The Lord Is Risen Today," "Alleluja" by Mozart, "He Shall Feed His Flock" (from 'The Messiah') by Handel, "Ave Maria" by Schubert and selection of such songs as "Come Thou Almighty King," "Crusaders Hymn," "O Worship the King," "My Faith Looks Up to Thee," and "Faith of Our Fathers."

\* \* \*

CHURCH IN THE WILLOW by Pitts, published by Briegel for brass quartet, 2 cornets, 2 trombones or baritones and piano or as brass octet for 2 cornets, 2 Eb Horns, 2 trombones, 1 baritone (treble or bass clef) and 1 Tuba.

\* \* \*

WHISPERING HOPE by Hawthorne, published by Briegel as trombone solo, trombone duet or brass quartet for 2 cornets, 2 trombones or baritone and piano. All are easy but effective arrangements.

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PANIS ANGELICUS (O LORD MOST HOLY) by Franck, arranged as trombone quartet by Stube and published by Belwin. Medium grade of difficulty.

\* \* \*

THE CHRISTIAN CHURCH YEAR IN CHORALS arranged as trombone or baritone or cornet quartet with or without piano accompaniment by Pfatteicher published by Carl Fischer. Legato style chorals as used much by Christian Church.

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(Continued from page 47)

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**By Dr. Angelo La Mariana**

### The State Finals

Most of our lasting impressions of life are made on Red Letter Days. The State Finals usually fall into that category for students. It is both our duty and our privilege to see that these important, long-lasting impressions are happy and musically worthwhile. First, try to inculcate the thought that oddly enough music is our one possession whose chief worth is realized only when we give it away; and performing for others is still the surest way of maintaining its value. This applies for all performances even those under pressure of State Finals.

How a teacher goes about making his final preparations for a "finished performance" is usually determined by his own immediate situation. Some of us prefer to let the selection rest for weeks before the finals; others of us contend that daily and limited rehearsals are preferable because they help to make the selection very familiar and this familiarity can be significant in that it acquaints the student with interpretations etc. Whatever your thinking may be, either course will work for you if the student is motivated and a fresh approach is sustained. The comments of the Regional Judges very often influence our course in this final performance and their remarks should be carefully considered; especially those comments dealing with the less obvious.

It has been my experience to note that many judges comment on dynamic levels, or rather the lack of gradations of dynamics. They question the lack of mezzo piano, piano and pianissimo, and suggest that a pianissimo (passage) can be thrillingly beautiful if intonation and intensity are present. A rather common fault of many orchestras is playing flat on the softer dynamics. They lose vitality and the tone is dull and lacks lustre. There are several ways that this condition can be helped and playing softly be beautifully accomplished. Encourage the player to play with less pressure on the bow taking care that the left hand pressure is maintained on the string. (In playing softer dynamics care must be taken that firm pressure is maintained in the left hand while the right arm pressure is lighter.)

Send all questions direct to Dr. Angelo La Mariana, Western Michigan College of Education, Kalamazoo, Mich.



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*Sul Tasto*, playing over the fingerboard, is another way of playing softer. The intensity of tone may be regulated by bow pressure. By practising scales with the bow in its normal position, i.e., halfway between the bridge and the fingerboard, then close to the bridge followed by playing over the fingerboard, various dynamic levels of the ensemble will be found.

Concerning attacks—curiously enough the first attacks are usually well rehearsed. However, as the composition continues very often it seems, less attention is paid to attacks. Attacks which offer difficulty are those in which the strings have three and four string chords to play. Some conductors advocate divisi playing on this type chord; i.e., the player on the outside of the stand plays the upper two notes and the inside stand performer plays the remainder of the chord or plays double stops. Other conductors advise playing the chord unbroken; i.e., start with the bow off the string and play the notes in one unbroken line. This is possible only if the performer is told to draw his bow at an angle rather than parallel to the bridge. At most, only three strings are playable at once.

Releases are another of the problems that are often indicated on the adjudicator's comments. The manual means used are many and varied; however, it is not advisable to attract undue attention to a player in soft passages.

These are mentioned as some of the phases in the final performance which will be considered and which sometimes are over-looked in the preparation stages. They are however, only a part of the whole, which will include faithfulness to the printed score, rhythmic flow, balance, interpretation, stage deportment, posture and the effect of the whole ensemble. That most of us are only too well aware of what must go into a "finished performance" is pretty obvious. Who was it, in a moment of sane thinking said . . . 99% perspiration and 1% inspiration? Before going on to the Music Review for May, I would like to wish you all the best of luck on your Red Letter Day of State Finals.

#### Program Music for Orchestra

*Symphony for Young Orchestra*—John Verrall—Pub. The Boston Music Co. Prices: Set A, \$5.50 (Includes Full Score) Set B, \$7.50, Set C, \$9.50. Extra parts—30¢. Piano 50¢ Score—\$2.50. Scored for 2 Violins, Viola (or Violin III), Cello, Bass, Flutes, Oboes, 3 Clarinets (3rd Clarinet doubles oboe in octave), Bassoons, 2 Horns (F and Eb—parts included), 2 Alto, Tenor Saxes, 2 Trumpets, 2 Trombones, Tuba, Tympani, Percussion, Piano (optional).

A fine miniature symphony in three movements by a well-known contemporary composer. Playable in the 1st position by all strings except the Bass and 2 notes for Solo Violin. It is unfortunate that the bass part was not properly edited for strings tuned to E rather than C. All parts have extra large notation and are in easy range. The orchestration is tasteful and skillful for young players.

The first movement *Allegro*, is model in its harmony and consists of 78 measures which have the essence of "going somewhere"; it is not static.

The theme of the second movement *Scherzo*, (*Allegro Maestoso*) is interesting in its simplicity of form and rhythm.

The last movement, *Andante Moderato*, consisting of 105 measures, is

cast in the form of a theme and variations. Rhythmically easy yet its 3/4 and 2/4 meter seems to bother both conductor and performer in the statement and 1st variation. The third and last variation is an interesting fugato.

The work has much appeal for both the players as well as the audience. It is truly a symphony for young orchestras. Suitable for Junior and Senior High Schools. Grade III.

*Five Pieces for Younger Orchestras*—Bela Bartok. Transcribed and Arranged by George F. McKay, and Norman Weeks from Book I, "For Children." Pub. Remick Music Corp. Price: Full Score and Set of Parts—\$5.00. Extra parts, 40¢. Piano 75¢. Full score \$1.50.

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All string parts are in the 1st position except one note in the string bass. All parts are in easy playing range and contain only half, quarter, or eighth notes. Strings are well edited and fingered except the cello and bass parts.

The full score is unusual in that parts are listed by Melody, High and Low

Counter melody etc. The short pieces, all in 2/4, and Playtime, Allegretto (1 minute), Lullaby, Andante (3/4 minute) Barbaric Dances, (Allegro—1 minute), Melody (Sostenuto 1 1/4 minutes), and Rustic Festival (Allegro Robusto—1 minute).

Here is excellent material to introduce our young players to contemporary music. Grade II.

*The Gem School Orchestra Folio #1. Arrangements by J. Maynard Wettlaufer—Pub. Shapiro, Bernstein and Co. (1270 Ave. of the Americas, N. Y. 20, N. Y.) Price: Parts each 75¢. Piano Conductor \$1.50. Scored for Advanced Violin, Violin—A, B, C, Viola, Cello (Bassoon), Bass, Flute, Oboe, 1st and 2nd Clarinets, Alto and Tenor Sax, Horns in F (E<sub>b</sub> available), 1st and 2nd Trumpet, Trombone, (Baritone B.C.), Tuba, Drums, Piano, Conductor.*

Twelve easy and short numbers for elementary or Junior High Orchestras. All string parts are in the 1st position except for the advanced Violin, which plays into the 3rd position with extension to E. Also Bass requires 2nd position in one selection only.

Familiar tunes consisting of *Home on the Range, The Last Roundup, Red Sails in the Sunset*, and others.

The orchestration is full; parts are doubled. Easy keys; mostly C, G, and F. The notes are large and clear. String Parts are well edited and most parts fingered.

The book contains Chorals, Marches, Patriotic Selections, Christmas Selections, and works which may be used for programs and the needs of the orchestra. Grade II and III.


*Presser Youth Orchestra Folio—Compiled and Arranged by Lorrain E. Watters. Pub. Theodore Presser Co. Prices: Parts each 75¢, Piano (Conductor) \$1.50. Octavo Size.*

Scored for Advanced Violin, Violin A, B, 2nd, 3rd (viola substitute), Viola, Cello (Bassoon), String Bass, Flute, Oboe, 2 Clarinets, Alto and Sax, 2 Trumpets, 2 Horns in F (E<sub>b</sub> Alto available), Trombone, (Baritone), Tuba, Percussion and Piano.

Fourteen selections ranging from folksong medleys to simplified excerpts from standard literature. Among Symphonic Excerpts are: Haydn's *Surprise*, Schubert's *Unfinished*, Franck's *D Minor*; and several selections by Watters. The Folio has been designed for use from elementary through high school, depending on the proficiency of the players and for use by String Orchestra. Reed and brass parts are easy. Advanced violin (Ad lib) includes 6th position, 1st Violin A & B include 3rd position in several numbers. Second, third Violin, Viola and Cello are playable in 1st position. String Bass includes the 2nd position. Grade II and III.

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By Bob Organ

### "OBJECTIVE"

#### A finished performance for State finals

The fall season with its marching bands is past, the after Christmas organization of concert units is completed. Now the contest participation and plans for music festivals is in full swing (or shall we say "making ready for a finished performance").

Large schools will have no difficulty in entering orchestras and bands with proper instrumentation. Some of the smaller communities may have to substitute—an uneven number of brass—an over supply of woodwinds—this or that, etc. Smaller groups or ensembles may take care of these extra players and allow all to participate in the spring music festivals. Small ensembles for flutes, oboes, bassoons, etc., are becoming more popular even though most of these players participate in the larger groups.

Send all questions direct to Bob Organ, Bob Organ Studios, 842 South Franklin Street, Denver 9, Colorado.

Private teachers and band directors are well aware of the usefulness of small ensemble groups to feed the sections of the large concert band and orchestra; so the brass choirs and woodwind choirs come into prominence in their own organizations as well as being of importance to the individual who continues his education in college or university.

#### Value of Ensemble Practice

On one of my recent trips into Kansas I gave a Lecture-Demonstration on the OBOE-BASSOON and DOUBLE REEDS IN GENERAL at a *vocal-instrumental clinic* for band directors at Fort Hays Kansas State College, Fort Hays, Kan-

sas. One of the interesting highlights of the clinic, especially to me, was the well trained *clarinet choir* of Fort Hays Kansas State College directed by Hal G. Palmer. The group was composed of fifteen players on varied instruments of the clarinet family, ranging from the little E-flat clarinet, B-flat clarinets, E-flat alto clarinets, B-flat bass clarinets and contra-bass clarinets. The tone color of these instruments was exceptionally effective. The same work is being accomplished with brass choirs and with woodwind choirs of all combinations and the training is invaluable for the student.

In addition to the summer band camps for students, these clinics for band directors are growing rapidly. It is interesting to note the number given in each state throughout the year and the many miles the directors travel to show their great interest in their school and community organizations in

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keeping abreast of the times musically. I find these band directors alert and eager to discuss their *double reed problems* wherever I go.

### Mental Approach to Contest

In last month's issue of *THE SCHOOL MUSICIAN*, (April 1955), I spoke of my personal survey during the past year, of the general thinking of student, private teacher and band director regarding contests or festivals. Again, I would like to repeat myself—"I am certain that if the yearly procedure of having festivals or contests went out of existence, the standard of musical performance for the most part would deteriorate." This brings us up to the subject at hand—"A finished performance for State finals."

I have found, through observation of my own students, that there seem to be two thoughts of approach toward contests or festivals. We, as Americans, are prone to strive for the top rung of the ladder only. That spirit is what makes this great nation of ours. However, we sometimes find ourselves in a sort of fog along the way, which in most cases comes from, first—our approach; secondly—what happens on the way thereafter. I am driving at this point—when we think, or have in mind, just the one thought of being out to win a contest only, we are creating an artificial basis for victory. Personally, my experience has been—we do not win or gain anything under these conditions—we pass up too many important necessities on the way. This truly is a mistake. Our artificial basis of winning a contest develops a competitive instinct rather than the artistic.

It seems to me that if our approach is directed toward the development of producing good music under any and all circumstances regardless of our aim—school concert, contest or festival—the ultimate result will be better musical performance. Our thoughts are not confused and we will be headed for the top rung just the same. Producing music is artistry—it is sound—MUSICAL SOUND ARTISTICALLY PRODUCED—never entirely mechanical, even though a certain amount of mechanical perfection is requisite.

A great deal of good comes from competitive spirit—not the obvious glory of top ranking—but the *less obvious* results obtained from that extra effort required to enter and compete—musically it will benefit us—as a group, we will be required to give close attention and restrain ourselves so that we will not mar the work of our colleagues. As soloists we will learn to think quickly under stress—public performance trains our brain as well as training us to calm emotions under fire. This good training we take with us through

life. The good soldier learns to receive orders—carry them out—but in so doing, uses judgement in executing them. This is the ultimate result of what we normally term "common sense."

We all realize that there are many essential points of extreme importance to every player, which must be developed to the Nth degree within one's self in order to become a proficient performer. Your private teacher or band director is aware of the students' inefficiency in many of these matters and I am certain they make it their business to overcome these inefficiencies in the private lesson or band rehearsal.

I quite often find the same weak points while listening to bands rehearse—your band director is also aware of them but your band director also needs the help of the players in his band, for they must listen to themselves for these same weaknesses as well as listening to what the fellow players may be doing.

### Listening Pointers

1) In general, learn to hear what the other fellow is doing as well as listening to yourself: 2) Phrase properly: 3) Listen to your tuning: 4) Feel nuances together: 5) Always hear musically: 6) Always think in tonal balance—very often a section which has many players will find itself with a *non-tonal balance*—this same criticism also may apply to two players only.

Let me explain briefly just what is meant by the term "non-tonal balance." While acting in the capacity of adjudicator for small ensembles I have often heard a Clarinet Quartet play beautifully as a group—still one could hear distinctly four types of clarinet tone. Which clarinet player of the group had the right type of tone is of little importance—the point is, the tone should have been unified so that they all had *similar qualities and not varied qualities*. One may ask, how will you find four players of the same type instrument with like tones? *You don't find them—you develop them.*

This all too common detrimental variance of sound is also found in young flute quartets, double-reed players, brass players, etc. This lack of tonal balance of the instruments always places a group at a disadvantage as correct musical sound is lacking for finished performance.

We have focussed our attention on ensemble practice and analysed some of the "SIX LISTENING POINTERS." Let me remind you to pay strict attention to item 5). Practice conscientiously, and "HEAR MUSICALLY," enjoy playing and our music festival will bring pleasure and satisfaction to both you and your band director. Happy musical festival and so long for now. *See you next month.*



# DRUM MAJOR and TWIRLING WORKSHOP

By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

Now that the District school contests are finished, many of you will be going on to the state finals. For some of you this will be your first state contest. For others it may be your second, third, or fourth state contest. As you probably realize, each contest provides you with very valuable experience which will be very useful in future contests or shows. In this discussion we would like to mention a few of the most important factors that you, as a twirling competitor should be familiar with. These considerations, added to your own volume of experiences, will help you to become a hard person to beat in competition.

Last month we pointed out the importance of the fundamentals. For the purpose of this article just a few of the high points will be mentioned in order that the reader might have a better understanding of the relationship of the fundamentals to contest twirling.

It is important for you to realize that the fundamentals are for all practical purposes the backbone of your twirling. That may sound a little strange at first but after you think about it for awhile you begin to realize the significance of its truth. The fact is, that in order to be considered a good twirler you must be able to execute the fundamentals. After you have competed in a few contests, you will also accept the fact that it is very difficult to become a good twirler unless you are capable of executing with precision all of the fundamentals correctly.

Another obvious reason for learning the fundamentals, is that at most state contests all of the contestants are required to execute them. If you can do these movements correctly you will improve your chances for winning a first division.

Undoubtedly the most important factor to consider in this discussion is the routine that you as a competitor will be required to perform at the contest. It is in the routine that the contestant reveals his ability or inability to twirl, which ever the case may be. Within the routine there are many elements that

Send all questions, pictures, news releases and other material direct to Floyd Zarbock, 825 James Court, Wheaton, Illinois.

have to be integrated before you present your routine. Furthermore, these component parts must be put together and presented flawlessly if you are to win. Let us examine a little more closely what goes into a good routine.

First of all you should have a definite plan for your routine. By this we mean that your routine should follow a pre-planned idea or concept of development. This does not mean that your routine will, or should be, the routine that your instructor uses. In order that you might better understand this concept the following example of one pattern of development will be mentioned. The very first movement of your routine after the salute could be a flashy yet easy to execute movement or series of movements. In the next portion of your routine you might include alternately difficult and moderately difficult movements. The middle section of your routine may be made up of your rolls and perhaps an aerial or two. In the last section of your routine you will probably want to include your most original and difficult movements, with a real good series to end the routine. May we remind you that the above is only a general pattern that can be used to guide the development of a routine. It is important to realize that each twirler will probably have a different pattern of development for his own routine, since no two people are exactly alike.

Since you will be competing for state recognition, you will naturally want to practice as much as is feasible. There are several items or phases of your twirling that you should be conscious of when you practice for any contest.

One is to work on your entrance. Although you are never actually judged "pointwise" on your entrance, the adjudicator forms his first general opinion of you as a potential twirler the mo-

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ment you begin to march. You need to spend only a few minutes each practice session and you will soon develop a very neat march, assuming that you have the proper guidance.

Another very important item to think about when you are preparing for contest is your *personality*. It is very difficult to practice without a smile and then smile while you are performing. Nine times out of ten you will forget to smile during the contest if you do not smile while you are practicing. A smile will not only make your performance look better but it will also make you twirl better. Have you ever noticed the pleasant look that the better twirlers have while they are performing? When you understand the main reason for any smile, which is nothing more than an expression of satisfaction, you should simply want to smile when you perform.

Still another aspect of your personality is the so called "*other facial expressions*." If, while you are performing you should have a drop or a break, do not show your "inward feelings" outwardly. Everyone, including the judge, realizes that you committed an error. But if you continue on as though nothing had happened, at least you yourself will feel better during the remainder of your performance. If you

want to let off some "steam," at least be considerate enough to wait until you have finished performing. By continuing on with your routine in a pleasant manner, you will enhance your possibility of receiving a higher presentation score.

One other source of trouble in presentation is your memory. It is not uncommon to see a twirler forget his or her routine. Once in a while everyone forgets a movement or a series of movements during a contest. Some twirlers, however, can forget without showing anyone else that he has forgotten his routine. The problem is knowing what to do in case you should forget. What ever you do, try not to lose your self-composure. By that we simply mean that you should continue on twirling even though you do not remember exactly where you are in your routine. Usually if you continue with a rather easy movement your routine will come back to you. In order to avoid this rather embarrassing situation we suggest that you practice for such a catastrophe. You can do this by starting your routine either at the middle, a few series beyond the middle, or at some other point.

As a final suggestion to aid you in your contest we hope that you will wear a uniform that aids rather than hinders

you in your performance. For the boys we suggest slacks of some nature and either a long or short sleeve blouse. Girls usually have trouble with skirts, so it might be wise for you girls to wear something other than a skirt. Tennis shoes are the easiest type of footwear to work in.

With the above points as a basic guide, we hope that you will become a good, as well as a winning, twirler.

#### CLINIC NEWS:

A series of courses in baton twirling will be a new feature of the All-State Music camp to be held at the State University of Iowa this June 19 to July 2. For further information write: Frederick C. Ebbs, Director SUI Bands, Iowa City, Iowa.

The End

#### Music in the Air

In 1907 the first record ever to be broadcast was transmitted the comparatively short distance of 12 miles. The next year the recording of the "Anvil Chorus" from "Il Trovatore" was an experimental broadcast for the U. S. Signal Corps. In 1909 Marguerite Mazarin sang an aria from "Carmen" in the first "live" musical program in New York City.

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## Recordings

**Donizetti: Lucia di Lammermoor** (complete) Soloists, Chorus and Orchestra of the Metropolitan Opera Association conducted by Fausto Cleva. Two twelve inch discs in album, long-play Columbia Records # SL-127. \$7.96.

### Cast

Lucia ..... Lily Pons, soprano  
Edgardo ..... Richard Tucker, Tenor  
Enrico ..... Frank Guarrera, baritone

Although this is the fourth long play recording of "Lucia" to be issued, it is one to be considered. "Lucia di Lammermoor" is in three acts, sung in Italian. Sold in a beautiful album, with a color picture of Mademoiselle Pons, as well as a commentary of the recording session at Hollywood.

A first rate recording which many will want to own. Miss Pons in her famous roll of the unhappy Lucia, is given a highlight in the famous mad scene. Richard Tucker is well chosen for this role and gives a fine performance. Both chorus and orchestra contribute much in this recording. Complete libretto is furnished.

\* \* \*  
Columbia World Library of Folk and Primitive Music. (Vols. I to XIV). Collected and Edited by Alan Lomax. Fourteen 12 inch discs (C-SL-204 to

Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

C-SL-217) \$6.95 each.

Contents: Ireland; French Africa; France; Australia and New Guinea; Scotland; Indonesia; Canada; Venezuela; British East Africa; Japan, The Ryukyus, Formosa and Korea; India; Spain; and Yugoslavia.

A great set of records and one answering the demand for ethnic and folk music of the world. Alan Lomax, is famous for his excellent work recording tapes for the Library of Congress. I listened to the album on "Spanish Folk Music." The material is most authentic and representative of some of the best work in this field. Ideal for the English-Social Study Classes, as well as Music Appreciation and the General Music Class. The reproduction is good. Highly recommended.

\* \* \*  
Mozart: Concerto for Bassoon and Orchestra, in B-flat, KV 191. & Concerto for Clarinet and orchestra in A—KV622. Henri Helaerts, bassoon, Ger-vase de Peyer, clarinet; London Symphony Orchestra, Anthony Collins, conductor. Longplaying LL 1135, London 12 inch disc, \$3.98.

The Concerto for Bassoon and Orchestra, is one of the lighter works of Mozart, and is a favorite of young people. The "clown of the orchestra" sings in a most beautiful style. The Clarinet Concerto has been recorded many times, and here, although not completely outstanding, we have a good recording. The slow movements are outstanding in this recording.

This was Mozart's last work in the concerto form, and continues to be one of the great works for the clarinet. Highly recommended.

\* \* \*  
Rimsky-Korsakov: Capriccio Espagnole; Ippolitov-Ivanov: Caucasian Sketches; Tschaikevsky: Marche Slav. Philharmonic Orchestra of London conducted by Wilhelm Schuechter. One 12 inch longplaying 33 1/3 rpm M-G-M record. \$4.85.

This combination will be most welcome by all music teachers. This group on one disc will be most useful.

The Capriccio Espagnole, written in 1887, was first planned as "a virtuoso violin fantasy on Spanish themes," but

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as the composition began its form the composer saw the possibility of putting the folk material to the even more attractive use of creating a purely symphonic work. "The Capriccio," vividly brilliant, is orchestration at its best. It is divided into five movements: I. Alborado; II. Variations; III. Alborado; IV. Scene and Gypsy Song; V. Fandango Asturiano.

March Slav, op. 31, is based chiefly upon folk themes that Tchaikovsky heard in south Russia and from Serbia. The plaintive main theme is an almost literal statement of an old Serbian song, "Come, my dearest, why so sad this morning?" Also toward the middle section we hear a fragmentary form of "God Save the Czar." This march has much melody and is fine for study as it is very simple in its construction.

Caucasian sketches, op. 10 is a suite containing four sections. The first section is "In a Mountain Pass," and is the longest. It is a mood picture, pure and simple with an atmosphere of loneliness and melancholy. "In the Village" the second section contains a lush cadenza in Oriental fashion, followed by a muted viola with English horn to establish the theme. Pizzicato strings establish an Oriental rhythm which brings a dance form. The third section "In a Mosque" is very solemn and brooding, a quiet moment of meditation and worship.

The fourth section "March of The Sardar" is the most familiar and popular. The Sardar was a Russian official, usually chosen because of Caucasian blood for his government post. A light rhythmic figure is established at the beginning by the kettledrums, side drums, triangle and cymbals. As it progresses, it becomes more and more insistent. The three compositions reviewed are on one disc and are well performed by The Philharmonic Orchestra of London conducted by Wilhelm Schuechter. Highly recommended.

*Beethoven: Symphony No. 4 in B flat, op. 60. Vienna Philharmonic Orchestra, Wilhelm Furtwangler, One 12 inch Victor disc LHMV 1059. \$4.98.*

Although this is a standard work and has been recorded many times, I would recommend this as an outstanding first purchase. The late Wilhelm Furtwangler has had a large following and this disc will give evidence of his greatness.

*Strauss: Don Juan and Liebermann: Concerto for Jazz Band and Symphony Orchestra. Chicago Symphony Orchestra, Fritz Reiner, conductor. One RCA Victor 12 inch disc, LM 1888. \$3.98.*

"Don Juan" has been recorded on

eleven other longplaying discs. Here we find a master of Strauss conducting from Chicago Orchestra Hall. The title carried by Fritz Reiner as the great living interpreter of Strauss is proven here.

Strauss is here coupled with a composition of much interest to our school music people. This Jazz Concerto Grosso with the Chicago Symphony and the Sauter-Finegan Orchestra shows that the problem of composing both jazz and symphonic forms together can be solved. Rolf Liebermann keeps the two forms separate and alternates them in the structure of his Concerto. Liebermann has more interest in the jazz portions of his work, with the symphony orchestra being reduced to a filler. It is divided into four sections. Jump, Blues, Boogie Woogie and Mambo.

*Golden Age of Brass. G. Gabrieli: "Canzon Septimi Toni No. 1," Bonelli: "Toccata," Buonamente: Sonata; Ad-*


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son: "Two Ayres for Cornetts and Sag-  
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punctus 1 from "The Art of Fugue."  
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Milhaud: Concerto for Percussion &  
Small Orchestra. Chavez: Toccata for  
Percussion. Concert Arts Orchestra, Fe-  
lix Slatkin, Conductor. Bartok: Music  
for String Instruments, Percussion &  
Celesta, Los Angeles Chamber Sym-  
phony, Harold Byrns, Conductor. One  
12 inch Capitol Disc., #P-8299, LP  
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High Fidelity fans will find this disc  
outstanding. The Indian and African  
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Music is a reissue, now uninterrupted on  
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in holding the size to 28 instruments  
for full chamber effect. Highly recom-  
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\* \* \*

## Films

Bach: "Toccata and Fugue." One  
16mm film in color, sound. 10 min.  
\$90.00. Werner Janssen Symphony Or-  
chestra of Los Angeles, under the  
baton of Mr. Janssen. Avis Films, 904  
E. Palm Avenue, Burbank, Calif.

The pictorial setting for Bach's  
"Toccata and Fugue" is the dramatic  
scenery of Bryce Canyon. While the  
toccata movement is characteristically  
depicted musically by continuous fig-  
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leads the listener visually among the  
colorful spires of Bryce Canyon in the  
same short note tempo. Both music and  
scenery serve, as is the toccata's origi-  
nal purpose, to warm up the audience  
and performers for the ensuing score.  
As Bach's music steps into the fugue  
movement with its subject and answer  
form in a variety of tones, the camera  
portrays the like exchange between  
canyon and sky—climaxed in a dra-  
matic storm! The vivid pictures capa-  
bly complement Bach, unchallenged  
master of the fugue.

\* \* \*

DeBussy: "Engulfed Cathedral." One  
16mm film, sound, color, 8 minutes.  
Price \$80. Werner Janssen Symphony  
Orchestra of Los Angeles. Avis Films,  
Inc., 904 E. Palm Ave., Burbank, Calif.

Claude DeBussy, because of his im-  
aginative capacity for composition of  
musical works based on visual impres-  
sions, is probably a best qualified artist  
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In "Engulfed Cathedral" the camera  
follows DeBussy's imagination faith-  
fully through his inevitable consonance  
between tone and subject matter. The  
film opens with the sound of tolling  
bells over a rocky coast, then descends  
undersea into the deserted, engulfed  
cathedral. The series of scenes por-  
trayed, carefully follow DeBussy's tal-  
ent for concentrating on a limited  
aspect, rather than the panoramic, and  
converting it into a visual and musical  
sensation. The mood and color of the  
underwater setting blend harmoniously  
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**THE LISBON BAND PARENTS ASSOCIATION** offers for sale: 84 high school band uniforms in good condition. Royal blue with white trim, double breasted coats, citation cords, Pershing style caps. Best offer buys the lot. Write Mrs. Joseph Dornon, 231 East High Street, Lisbon, Ohio.

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**FOR SALE:** 60 Cadet style uniforms, black with red and white trim. 4 twirlers, 1 drum major. 1 white directors suit (small). Craddock made, \$200.00. Will ship C.O.D. W. T. Jones, Director, Lowell High School Band, Lowell, Indiana.

**FOR SALE:** 80 navy blue band uniforms, gold trim, white belt and shoulder cord with caps; good to fair condition. Reasonably priced. High School Band, Galesburg, Illinois.

**FOR SALE:** 71 Pershing type navy blue coats with red trim; 69 trousers; 62 hats; 52 citation cords; red plumes. Reasonably priced. Contact: Mr. G. W. Bedell, Principal, Kankakee Senior High School, Kankakee, Illinois.

**FOR SALE:** 100 band uniforms, made by De Moulins. Best offer. Contact C. J. Shoemaker, Downers Grove, Illinois.

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## Carr Central High Has Full Music Program

(Continued from page 21)

Concert and Marching Bands, the Carr Central High School Symphony Orchestra, the Carr Central Junior High School Band, and wind and string instrument classes in each of Vicksburg's three elementary schools.

The Marching Band of 115 members is organized at the beginning of each year. At the end of the football season 72 of these are chosen for membership in the Concert Band. Those who do not make the Concert Band form the reserve training band, or "Greenie" band. Since this band rehearses at the same time as the Concert Band in a different room in the music building, its membership is interchangeable with that of the Concert Band. The string department, which was formed last year under the auspices of the University of Mississippi, is already considered to be one of the best in the state, and this year there is a symphony orchestra of 33 members.

At the head of the system is J. Howard Reynolds, Director of Instrumental Music and conductor of the Concert and Marching Bands and Orchestra. He is assisted by Miss Joyce Sidorfsky, Assistant Director of Instrumental Music and conductor of training bands and wind classes. Mr. Reynolds and Miss Sidorfsky are assisted by seven band officers and an administrative staff of six members.

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